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ART IN THE
HOUSEHOLD.



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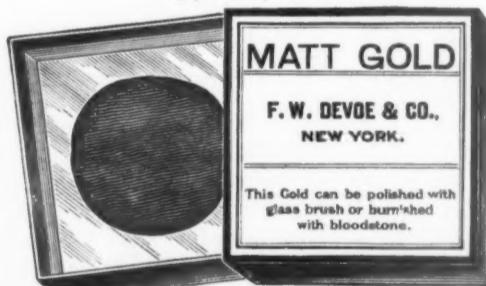
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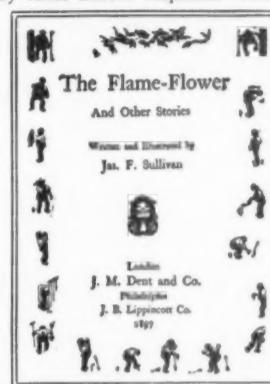
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VOL. 38.—NO. 1.

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Leonato.—Are these things spoken or do I but dream?
Don John.—Sir, they are spoken, and these things are true.
—Much Ado About Nothing.



S a letter-writer Mr. Whistler is always interesting, and, though he seldom answers letters addressed to him, he finds or makes other occasions in plenty to exercise his talents. It was only the other day that a communication addressed to him at the Royal Academy was returned to the post-office endorsed "Not known at the R. A." It, nevertheless, reached its destination, and was then sent by Mr. Whistler to the Daily Mail, with the following note:

"Sir: In these days of doubtful frequentations it is my rare good fortune to send you an unsolicited, official, and final certificate of character. And I am, sir, your obedient servant,
 J. MCNEILL WHISTLER."

* * *

THIS was neat, but the laugh is not always on the side of the sensitive and witty artist. We have been favored with a sight of a more important and a longer epistle in which he not only speaks of a bulletin issued in his honor by the University of the State of New York as a scurilous and grotesque production, but takes to task a gentleman, not previously distinguished as an enemy of his, for sending two copies of the University's "guide to the study of James Abbott McNeill Whistler," to friends in England. The culprit, who is no other than Mr. Frederick Keppel, of New York, had heard of the little pamphlet—a mere compilation of information which may easily be obtained by anybody—and, without troubling to read it through, had sent copy to Mr. Joseph Pennell and another to Mr. Brown, of the Fine Arts Society, London, knowing that these gentlemen were interested in everything, of no matter how small account, that relates to Whistler. Mr. Brown showed the pamphlet to the subject of it; and the latter, fired, it appears, by some innocent notes of "salient points in Whistler's life," attacked, not the compiler, but Mr. Keppel for circulating it—to the extent of two copies. We are sorry that we cannot print the letter and Mr. Keppel's answer, in which every shaft sent by the irate artist is deftly turned back upon himself. But, though Mr. Whistler has not scrupled to print other people's letters without their consent in his "Gentle Art of Making Enemies," Mr. Keppel, who prefers to practise the gentler art of making and keeping friends, will not give the correspondence to the public without Whistler's permission—which he is little likely to get. Meanwhile, this new example of Mr. Whistler's eccentricity may, perhaps, serve to draw attention to the exhibition of his etchings and dry points opening, November 15th, at the new gallery of Messrs. Arthur Tooth & Sons, on Fifth Avenue.

* * *

SINCE our article on Rembrandt has been in press, America has become the richer by another fine example of the painter. The "Standard-Bearer," perhaps better known to connoisseurs as the "Sir Joshua" Rembrandt, because it once belonged to Sir Joshua Reynolds, has become the property of Mr. George Gould, who is said to have paid for it \$75,000. It is described in Dr. Bode's catalogue, has belonged to the Earl of Warwick, and has been shown at the Manchester Exhibition of 1857 and at the Old Masters Exhibition, at Burlington House, in 1871. The subject is probably the same man whose portrait by Rembrandt in the Louvre is known as "L'Homme au Baton," but some score of years older. He holds the staff of Am-

sterdam, and wears a black slouched hat with a white feather, and a blue scarf and an embroidered sword-belt over a brown doublet with gold buttons. The work is signed "Rembrandt F., 1654."

* * *

It is not "a far cry," as the Scotch say, from Rembrandt to Franz Hals, two capital examples of whose work, both portraits, are just now to be seen at the Durand-Ruel galleries. One is of a man in a slouched hat holding a small gold timepiece open in his left hand, the shadow of which falls upon the right hand which rests upon his hip. The other is a female portrait, evidently a pendant to this; and both are among the most thoroughly satisfactory specimens of the painter's work that we have seen. An authentic portrait by Pierre Mignard of the young Duc de Bourgogne, son of Louis XIV., arrayed in crimson and gold lace, portraits of Elizabeth of France, wife of Philip IV. of Spain, and of Anne d'Autriche, both by Pourbus, a charming female head by Rigaud, and a splendid Vandyke, a portrait of Henriette Marie de France, in a voluminous gown of a charming shade of green, are also shown there, as well as some curious examples of early Florentine and Flemish religious art.

* * *

To turn to living artists, there is at the galleries of Boussod, Valadon & Co. a capital example of the greatest of English animal painters, Swan, who is just now in the public eye as having been chosen one of the jury at the Pittsburg Exhibition. It is a family of lions coming down to the river-side to drink at twilight. Not only are the lions magnificently drawn, but the tawny landscape with its range of blue hills in the far distance would, of itself, be noteworthy. Apropos of Madrazo's second visit to us, we may say that one of his finest portraits, that of the beautiful Duchesse de Morny, is shown at Oehme's Gallery, where, also, the celebrated Swedish landscapist, Von Thaulow, may be seen at his best. At Wunderlich's is an exhibition of paintings by Miss Amy Cross, and at Schaus's a large landscape by Mr. Julian Rix, who has been making great strides, of late, in his art. This is his most important work—a very solidly painted and well-composed American landscape, which raises him at once to the level of his most famous predecessors.

* * *

In the October number of The Art Amateur mention was made in our London letter of the intention credited to the authorities to remove from the British National Gallery to the Tate Gallery "all British pictures later in date than 1790;" but, as Mr. Marks pointed out, this intention has never been fulfilled, for there is in the Tate Gallery no example of Turner, Lawrence, Hogarth, Reynolds, Gainsborough, or Romney. On the contrary, these pictures have been rehung just where they are in the greatest danger of fire from the barracks adjoining the National Gallery. We are pleased to see that the English art publications are not disposed to let the matter rest, and that the Home Secretary, Mr. Balfour, has promised to do something in the matter. But promises are not performances, and every day of delay is a day of danger for some of the most important examples of the old English school, in which we are just beginning to be interested on this side the Atlantic. Of Romney, two very fine examples, both full-length, seated figures, are to be seen just now at the Blakeslee Galleries, where, it is possible, a special exhibition of work of the old English school may be held this season. Mr. Blakeslee has, also, fine examples of Uwins, Westall (a wooded landscape with a sleeping shepherd and his flock), and a well-authenticated Vandyke, a standing portrait of the Baron Leroy. The picture was photographed by Braun many years ago.

Mr. S. R. Koehler, Curator of the Print Department in the Boston Museum of Fine Arts, writes to the "Transcript" of that city to explain that the collection of the works of Felicien Rops, on exhibition at the Museum, does not belong to it, but is a loan collection formed temporarily by the aid of several private admirers of the artist's work. Rops is one who has really found "le beau dans l'horrible," and is, as Mr. Koehler says, "one of the bitter fruits" of nineteenth century pessimism, but a great pictorial genius, nevertheless. Mr. Koehler complains that the Department of Prints is too poor to buy such a collection, whether of works by Rops or of any other notable modern artist. This is not as it should be. Under Mr. Koehler's care, the department has become one of which any museum might be proud, and Bostonians should endow it liberally.

BOSTON is just at the present time very much interested in the venerable figure of Mr. Thomas Ball, the sculptor, who, after many years spent in the practise of his art in Italy, has returned to America famous, and almost an octogenarian. Mr. Ball is seventy-nine, and is the sculptor of New York's statue of Webster, of the Lincoln Memorial at Washington, and of the statues of Sumner, Quincy, Andrew, and the equestrian statue of Washington in his native city.

By the death of Mr. John Sartain, in the eighty-ninth year of his age, the few who represented art with us during the period between the Revolution and the Civil War are made still fewer. Mr. Sartain was an engraver; he received his training at a time when engravers were obliged to learn to draw and even to paint the figure. In many cases there was little to choose between their work and that of the professional painters of their time. Sartain was an Englishman by birth, but came to America in his early manhood, and became quite prominent in artistic circles in Philadelphia. He was Chief of the Bureau of Arts of the Centennial Exhibition of 1876. Like many of his contemporaries, he indulged liberal notions of the range of intellectual, spiritual, and practical interests that is open to artists. It sometimes seems to us that our younger artists, in ascending to a higher plane of technical achievement, have dropped to a lower intellectual level.

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"DEAR SIR: There appeared in your issue of November, 1897, in the column headed 'The Note-Book,' a notice to the effect that an artist by the name of Mr. A. Beninger of Zurich, Switzerland, had been commissioned to paint the portraits of President McKinley and Vice-President Hobart for the Corcoran Gallery of Art, and censuring the Gallery for not having given the commission to an American instead of to a foreign artist.

"In justice to this Gallery, I beg you will correct this statement. It has given no commission to Mr. Beninger (who is not known to it) or to any other artist to paint such portraits.

"There are on exhibition in the Corcoran Gallery of Art twenty-four (24) portraits of the Presidents and two (2) of the Vice-Presidents of the United States. Of this number twenty-two (22) were painted by American artists, and but four (4) by foreign artists, two of whom came to the United States under the age of twelve (12), and remained here thereafter. Furthermore, while the Gallery has acquired by gift or purchase the portraits of most of the Presidents and some of the Vice-Presidents of the United States, commissions to paint them have been given in only three or four instances, and those were invariably to American artists.

"Yours very truly,

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In reply we beg to say that we did not censure the authorities of the Gallery nor intimate that the commission to Mr. Beninger proceeded from them. Our information is to the effect that the Swiss artist has had such a commission coming from an American source, and that the paintings are to be offered to the Gallery. We are sorry that the curator's letter throws no light upon the matter, but are glad to learn that such commissions as have been given by the Gallery "were invariably to American artists."

THE LONDON LETTER.

REMBRANDT IN THE UNITED STATES.

CRITICAL AND GOSSIPY NOTES BY MONTAGUE MARKS CONCERNING CERTAIN NOTABLE PAINTINGS.



All the old masters in the United States, Rembrandt is the most satisfactorily represented, not only in regard to his paintings, but as to his etchings as well, of which in New York there is at least one collection almost without a rival. It is not long since Émile Michel's valuable work on the famous Hollander was noticed in these columns, but that of the scholarly Director of the Berlin Museum bids fair to surpass it in completeness. I should like to compare his conclusions as to certain disputed points of authenticity and provenance with those of Michel and Bredins; but I have only seen the first volume, and such topics had not yet been reached as, for instance, the "Rembrandt de Pecq" (Abraham Entertaining the Angels), which Mr. Bourgeois sold to Mr. C. T. Yerkes; or the "Man in Armor," which, somewhat under a cloud, figured successively in the Demidoff and San Donato sales, and after various vicissitudes developed (under the favorable conditions of the genial climate of the New World) a luxuriant crop of ostrich feathers which sprouted from the young fellow's helmet like the myrtle of Venus. I was able to shed some light upon the "Rembrandt de Pecq" upon its arrival in America, and— Well, it was sent back to Paris. Apart from its pretensions as a Rembrandt, the picture is by no means unworthy of consideration. Mr. Michel plausibly ascribes it to Aert de Gelder, a follower of Rembrandt, pointing out that many of the paintings of the former, viewed at a moderate distance, have a deceptive resemblance to those of the master, but when seen more closely appear exceedingly thin and meagre in color and slight in execution. The criticism quite fits this case; but I remember that there were indications of repainting, and in some of those parts there was no lack of impasto. Whatever may be Professor Baude's opinion about the picture, Mr. Yerkes could well afford to part with so dubious a treasure, possessing as he does the charming "Philemon and Baucis," a complete little picture, full of interest to the student of painting.

But there is no need to dwell on doubtful Rembrandts in America—and they are legion—when in New York and Boston alone there are such masterpieces that if brought together they would present a group of portraits hardly to be equalled in any city in Europe. I speak of portraits only; there are in the United States but few actual compositions of the master. The only museum pictures of any importance are "David Playing the Harp before Saul," which Mr. Durand-Ruel lent for a time to the Art Institute of Chicago, and "The Adoration of the Shepherds" in the Metropolitan Museum of New York, presumably a replica, with variations (but, according to the official catalogue, the original), of the picture of the same name in the National Gallery. The other most interesting Rembrandt in the Metropolitan Museum is the dashing little landscape called "The Mill." The Art Institute of Chicago owns the "Orphan of the Municipal Orphanage, Amsterdam," the life-size, three-quarters length of a girl, seen full face, looking out of the frame; it came from the San Donato sale of 1880. Mr. Michel, in his book, gives the dimensions as 1 m. 60 by 84 instead of 1 m. by 80. There are several inaccuracies in what he says

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The great collections of the Duc de Morny and the Princesse de Sagan have furnished the finest of the Rembrandt portraits in America. "The Gilder," one of the gems of the De Morny gallery, was virtually the pioneer in the exodus which, setting in not very many years ago, has so notably enriched the New World at the expense of the Old. The late William Schaus was deemed little less than crazy when, in 1884, he paid 225,000 francs for this portrait—probably of Paulus Doomer. The name of this worthy burgher, seemingly, has been confounded with his supposed occupation, and "Le Doreur" is now the accepted title of the picture. The steady increase in money value of this simple portrait of an unknown Dutchman is, perhaps, without precedent. In 1802 it was sold in Paris for 5000 francs; in 1836 for 15,000 francs; in 1854 it brought 25,000 francs at the Gentil de Cavagnac sale, and in 1865, at the D. Morny sale, 155,000 francs. The price Mr. Schaus paid was extraordinary indeed, but he knew quite well what he was doing. He bought it to sell to the late Mary Morgan, the opulent widow, who for a few short years was such a Klondike to the New York art dealers. And when the suave but indomitable William Schaus really made up his mind to sell a picture to some particular person, it was rare indeed for him to fail to accomplish his purpose. In this case he got so far as to be allowed to hang the portrait in the Morgan mansion in Madison Square, and if that amiable lady had not soon afterward been prostrated by the malady to which she soon afterward succumbed, the famous Rembrandt would probably have been included in her notable collection of works of art, which, in the spring of 1886, was dispersed at auction. As it happened, the picture for a long time remained in the possession of Mr. Schaus, "eating its head off" in interest, until Mr. H. O. Havemeyer at last took it off his hands, paying for it, it is said, \$80,000.

Especially notable among Mr. Havemeyer's Rembrandts from the De Sagan collection is the splendid pair of portraits of Christian Paulus van Beresteyn, Burgomaster of Delft (dated 1632), and his wife Volkera Nicolai Knobbert, of the same year. Then there is the life-size, three-quarter view, "Portrait of a Man" (mislabeled Burgomaster Six), wearing a broad-brimmed hat, his left hand against his chest. This was painted about 1643, and was formerly in the collection of the Baron von Mecklenburg. Mr. Michel calls it the portrait of a young man, but it is that of a man from forty to forty-five years. Mr. Havemeyer also has the "Portrait of a Man," known as "The Dutch Admiral," holding a red-plumed hat, and—a pendant to it—the "Portrait of a Lady" in black, seen in three-quarter view, turned to the left; her right hand holds a fan and her left is placed against her bosom. Both pictures were in the Chevalier Erard sale in 1832. Finally, there are "The Treasurer," somewhat ostentatiously holding a large key (signed and dated 1632), and a "Portrait of an Old Lady" (signed and dated 1646) from the San Donato sale of 1868, who the French critic, Ernest Chesneau,

thinks may be the artist's mother. Mr. Sedelmeyer sold to Mr. W. H. Beers a life-size portrait bust of a man in a plumed cap, believed to be the artist's father.

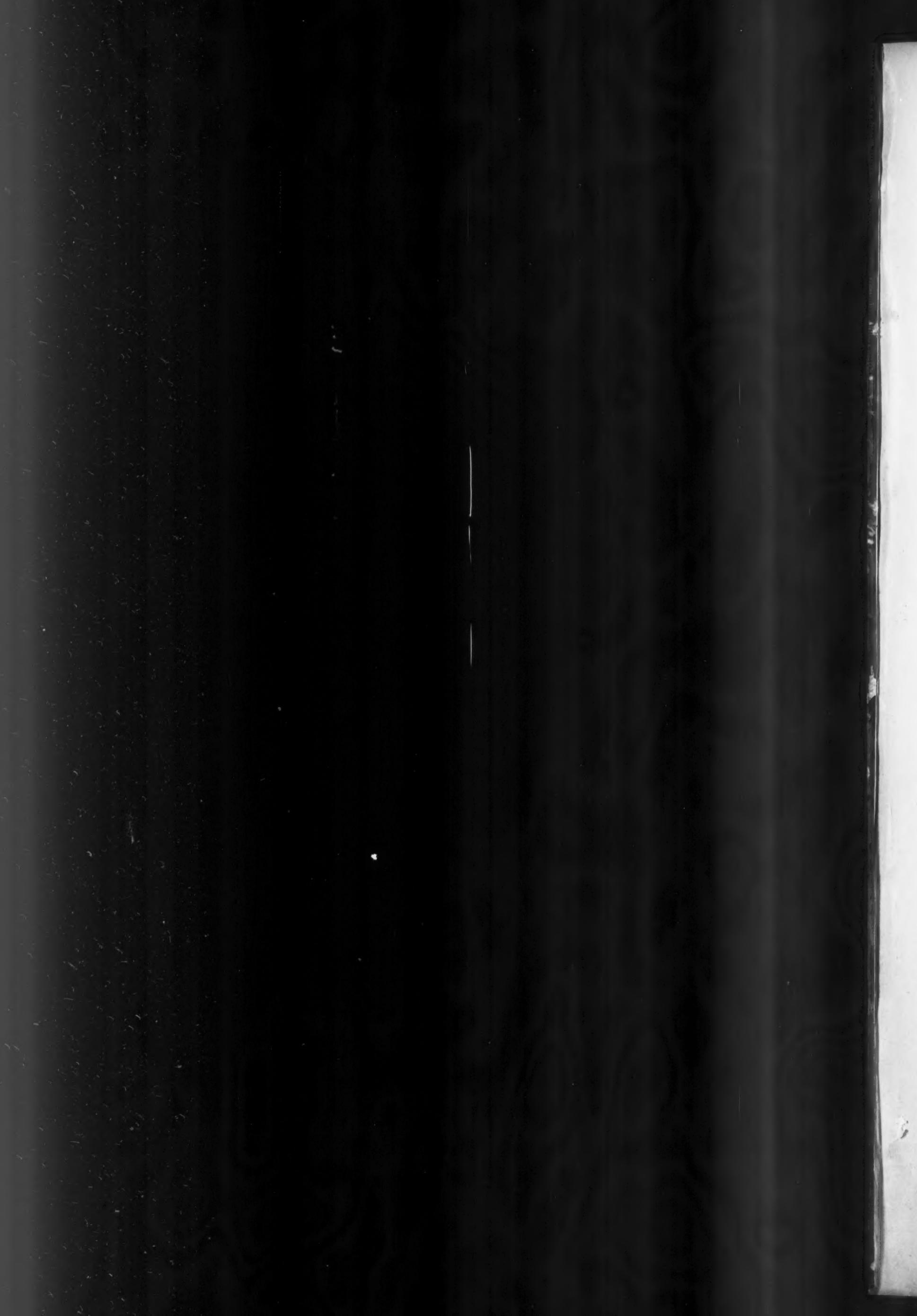
Two of the finest portraits ever painted by Rembrandt probably are those of an unknown man and woman, presented to the Boston Museum of Art by the widow of the late Frederick L. Ames. They were in the De Sagan collection, but they never belonged to the Collot collections, as Mr. Michel avers. Messrs. Cottier, who sold them to Mr. Ames, bought them of Mr. Durand-Ruel. The man has been called "Dr. Tulp," one of the personages in "The Lesson in Anatomy"; but it is evident that he is not one of the figures in that famous picture. Another alleged portrait of Dr. Tulp by Rembrandt is that of the highly intellectual-looking gentleman owned by Mr. Ellsworth of Chicago; but the name is as arbitrarily assigned in this instance as in that of the Boston Museum picture, and it is now simply called "Portrait of a Man."

Besides the "Portrait of an Admiral" in the Havemeyer collection, there is in New York the famous one which William Schaus bought, for 106,500 francs in 1890, out of the Crabbe collection, and which at the sale of the Schaus pictures in 1896 was bought by Messrs. Boussod, Valadon & Co., if my memory serves me. The picture is sometimes called "Admiral Tromp," but with no more authority than in any of the other cases mentioned. I happened to be present at what seems to have been the christening of the picture. Mr. Schaus invited me to see it at his residence on its arrival from Paris, and we discussed it for nearly an hour on the theory that it might possibly represent the audacious Dutchman who, in Charles the Second's time, sailed up the Thames with a broom at his masthead; but, as I recall the circumstances, the theory could in no way be sustained.

"Why take such pains to give a name?" some one may ask. The answer is simple. There are picture-buyers who will not have a portrait of an unknown man—there is no such compunction in regard to an unknown woman, if she but have a pretty face. How arbitrary the selection of a name is apt to be may be judged by the instance just cited. To the true connoisseur, identification of the sitter is a matter of no importance, and in this fact is conveyed the highest possible tribute to the genius of the artist. Of all the portraits by Rembrandt mentioned in the present article there is hardly one that can be confidently identified with the name of any person of whom one has ever heard. Yet what fascinating interest there is in these, for the most part, commonplace men and women, arrayed in curious and sometimes even fantastic garb, and belonging to a distant age and a far-off land! The secret of it is that they are absolutely true to human nature—human nature that never changes. What matters it whether this homely churl followed the trade of a gilder or a brewer, whether that truculent fellow was a sailor or a mere tavern-brawler? All alike are of flesh and blood; their inspired creator has breathed into their nostrils the breath of life, and they will remain immortal so long as paint and canvas hold together.

MONTAGUE MARKS.
LONDON, November 10, 1897.

MANY of the collections of engraved portraits at present on exhibition at Wunderlich's gallery have a considerable artistic interest, as well as that which belongs to their subjects, and their rarity. Among them are Van Dalen's splendid engravings after Titian's portraits of Boccaccio and of Giorgione, first states each, Holbein's wood-cut portrait of Erasmus, and the excellent engravings in line of William I. of England, by Delft, after Van de Venne, and by Suyderhoff, after Soutman.



THE ART AMATEUR

DEVOTED TO ART IN THE HOUSEHOLD

VOL. 38.—NO. 1.

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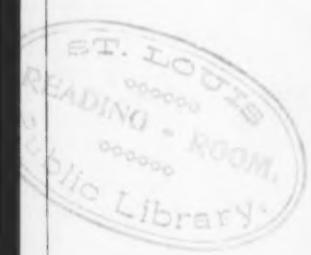
WITH 13 SUPPLEMENTARY PAGES,
INCLUDING COLOR PLATE.



"THE HOLY FAMILY IN THE CARPENTER'S SHOP. BY REMBRANDT.

AT THE SOCIETY OF PINACOTHEQUE, NEW YORK.

[Copyright, 1897, by J. W. Van Oost, New York and London.]



THE ART AMATEUR.

THE NOTE-BOOK.

Leonato.—Are these things spoken or do I but dream?
Don John.—Sir, they are spoken, and these things are true.
—Much Ado About Nothing.



S a letter-writer Mr. Whistler is always interesting, and, though he seldom answers letters addressed to him, he finds or makes other occasions in plenty to exercise his talents. It was only the other day that a communication

addressed to him at the Royal Academy was returned to the post-office endorsed "Not known at the R. A." It, nevertheless, reached its destination, and was then sent by Mr. Whistler to the Daily Mail, with the following note :

"SIR : In these days of doubtful frequentations it is my rare good fortune to send you an unsolicited, official, and final certificate of character. And I am, sir, your obedient servant,
J. MCNEILL WHISTLER."

* * *

THIS was neat, but the laugh is not always on the side of the sensitive and witty artist. We have been favored with a sight of a more important and a longer epistle in which he not only speaks of a bulletin issued in his honor by the University of the State of New York as a scurrilous and grotesque production, but takes to task a gentleman, not previously distinguished as an enemy of his, for sending two copies of the University's "guide to the study of James Abbott McNeill Whistler," to friends in England. The culprit, who is no other than Mr. Frederick Keppel, of New York, had heard of the little pamphlet—a mere compilation of information which may easily be obtained by anybody—and, without troubling to read it through, had sent a copy to Mr. Joseph Pennell and another to Mr. Brown, of the Fine Arts Society, London, knowing that these gentlemen were interested in everything, of no matter how small account, that relates to Whistler. Mr. Brown showed the pamphlet to the subject of it; and the latter, fired, it appears, by some innocent notes of "salient points in Whistler's life," attacked, not the compiler, but Mr. Keppel for circulating it—to the extent of two copies. We are sorry that we cannot print the letter and Mr. Keppel's answer, in which every shaft sent by the irate artist is deftly turned back upon himself. But, though Mr. Whistler has not scrupled to print other people's letters without their consent in his "Gentle Art of Making Enemies," Mr. Keppel, who prefers to practise the gentler art of making and keeping friends, will not give the correspondence to the public without Whistler's permission—which he is little likely to get. Meanwhile, this new example of Mr. Whistler's eccentricity may, perhaps, serve to draw attention to the exhibition of his etchings and dry points opening, November 15th, at the new gallery of Messrs. Arthur Tooth & Sons, on Fifth Avenue.

* * *

SINCE our article on Rembrandt has been in press, America has become the richer by another fine example of the painter. The "Standard-Bearer," perhaps better known to connoisseurs as the "Sir Joshua" Rembrandt, because it once belonged to Sir Joshua Reynolds, has become the property of Mr. George Gould, who is said to have paid for it \$75,000. It is described in Dr. Bode's catalogue, has belonged to the Earl of Warwick, and has been shown at the Manchester Exhibition of 1857 and at the Old Masters Exhibition, at Burlington House, in 1871. The subject is probably the same man whose portrait by Rembrandt in the Louvre is known as "L'Homme au Baton," but some score of years older. He holds the staff of a banner emblazoned with the arms of Am-

sterdam, and wears a black slouched hat with a white feather, and a blue scarf and an embroidered sword-belt over a brown doublet with gold buttons. The work is signed "Rembrandt F., 1654."

It is not "a far cry," as the Scotch say, from Rembrandt to Franz Hals, two capital examples of whose work, both portraits, are just now to be seen at the Durand-Ruel galleries. One is of a man in a slouched hat holding a small gold timepiece open in his left hand, the shadow of which falls upon the right hand which rests upon his hip. The other is a female portrait, evidently a pendant to this; and both are among the most thoroughly satisfactory specimens of the painter's work that we have seen. An authentic portrait by Pierre Mignard of the young Duc de Bourgogne, son of Louis XIV., arrayed in crimson and gold lace, portraits of Elizabeth of France, wife of Philip IV. of Spain, and of Anne d'Autriche, both by Pourbus, a charming female head by Rigaud, and a splendid Vandyke, a portrait of Henriette Marie de France, in a voluminous gown of a charming shade of green, are also shown there, as well as some curious examples of early Florentine and Flemish religious art.

To turn to living artists, there is at the galleries of Boussod, Valadon & Co. a capital example of the greatest of English animal painters, Swan, who is just now in the public eye as having been chosen one of the jury at the Pittsburg Exhibition. It is a family of lions coming down to the river-side to drink at twilight. Not only are the lions magnificently drawn, but the tawny landscape with its range of blue hills in the far distance would, of itself, be noteworthy. Apropos of Madrazo's second visit to us, we may say that one of his finest portraits, that of the beautiful Duchesse de Morny, is shown at Oehme's Gallery, where, also, the celebrated Swedish landscapist, Von Thaulow, may be seen at his best. At Wunderlich's is an exhibition of paintings by Miss Amy Cross, and at Schaus's a large landscape by Mr. Julian Rix, who has been making great strides, of late, in his art. This is his most important work—a very solidly painted and well-composed American landscape, which raises him at once to the level of his most famous predecessors.

* * *

In the October number of *The Art Amateur* mention was made in our London letter of the intention credited to the authorities to remove from the British National Gallery to the Tate Gallery "all British pictures later in date than 1790;" but, as Mr. Marks pointed out, this intention has never been fulfilled, for there is in the Tate Gallery no example of Turner, Lawrence, Hogarth, Reynolds, Gainsborough, or Romney. On the contrary, these pictures have been rehung just where they are in the greatest danger of fire from the barracks adjoining the National Gallery. We are pleased to see that the English art publications are not disposed to let the matter rest, and that the Home Secretary, Mr. Balfour, has promised to do something in the matter. But promises are not performances, and every day of delay is a day of danger for some of the most important examples of the old English school, in which we are just beginning to be interested, on this side the Atlantic. Of Romney, two very fine examples, both full-length, seated figures, are to be seen just now at the Blakeslee Galleries, where, it is possible, a special exhibition of work of the old English school may be held this season. Mr. Blakeslee has, also, fine examples of Uwins, Westall (a wooded landscape with a sleeping shepherd and his flock), and a well-authenticated Vandyke, a standing portrait of the Baron Leroy. The picture was photographed by Braun many years ago.

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about the pictures by Rembrandt in America. He is mistaken, for instance, in locating there the so-called "Matthys Kalkoen" portrait, and in saying that the portrait was in the De Sagan collection. One may expect to find fewer slips of this sort in Professor Bode's work. Let me not seem disposed, however, to underrate the ability of Mr. Michel or the value of his very interesting book. A connoisseur of perfect taste, his criticisms are profound, dignified, and satisfying. Professor Bode is, perhaps, less a connoisseur; but as a student of Rembrandt he is unrivaled as an expert of date and manner, and he brings to his work all the knowledge, patience, and scholarly precision of the German savant.

The great collections of the Duc de Morny and the Princesse de Sagan have furnished the finest of the Rembrandt portraits in America. "The Gilder," one of the gems of the De Morny gallery, was virtually the pioneer in the exodus which, setting in not very many years ago, has so notably enriched the New World at the expense of the Old. The late William Schaus was deemed little less than crazy when, in 1884, he paid 225,000 francs for this portrait—probably of Paulus Doomer. The name of this worthy burgher, seemingly, has been confounded with his supposed occupation, and "Le Doreur" is now the accepted title of the picture. The steady increase in money value of this simple portrait of an unknown Dutchman is, perhaps, without precedent. In 1802 it was sold in Paris for 5000 francs; in 1836 for 15,000 francs; in 1854 it brought 25,000 francs at the Gentil de Cavagnac sale, and in 1865, at the De Morny sale, 155,000 francs. The price Mr. Schaus paid was extraordinary indeed, but he knew quite well what he was doing. He bought it to sell to the late Mary Morgan, the opulent widow, who for a few short years was such a Klondike to the New York art dealers. And when the suave but indomitable William Schaus really made up his mind to sell a picture to some particular person, it was rare indeed for him to fail to accomplish his purpose. In this case he got so far as to be allowed to hang the portrait in the Morgan mansion in Madison Square, and if that amiable lady had not soon afterward been prostrated by the malady to which she soon afterward succumbed, the famous Rembrandt would probably have been included in her notable collection of works of art, which, in the spring of 1886, was dispersed at auction. As it happened, the picture for a long time remained in the possession of Mr. Schaus, "eating its head off" in interest, until Mr. H. O. Havemeyer at last took it off his hands, paying for it, it is said, \$80,000.

Especially notable among Mr. Havemeyer's Rembrandts from the De Sagan collection is the splendid pair of portraits of Christian Paulus van Beresteyn, Burgomaster of Delft (dated 1632), and his wife Volkera Nicolai Knobbert, of the same year. Then there is the life-size, three-quarter view, "Portrait of a Man" (mislabeled Burgomaster Six), wearing a broad-brimmed hat, his left hand against his chest. This was painted about 1643, and was formerly in the collection of the Baron von Mecklenbourg. Mr. Michel calls it the portrait of a young man, but it is that of a man from forty to forty-five years. Mr. Havemeyer also has the "Portrait of a Man," known as "The Dutch Admiral," holding a red-plumed hat, and—a pendant to it—the "Portrait of a Lady" in black, seen in three-quarter view, turned to the left; her right hand holds a fan and her left is placed against her bosom. Both pictures were in the Chevalier Erard sale in 1832. Finally, there are "The Treasurer," somewhat ostentatiously holding a large key (signed and dated 1632), and a "Portrait of an Old Lady" (signed and dated 1646) from the San Donato sale of 1868, who the French critic, Ernest Chesneau,

thinks may be the artist's mother. Mr. Sedelmeyer sold to Mr. W. H. Beers a life-size portrait bust of a man in a plumed cap, believed to be the artist's father.

Two of the finest portraits ever painted by Rembrandt probably are those of an unknown man and woman, presented to the Boston Museum of Art by the widow of the late Frederick L. Ames. They were in the De Sagan collection, but they never belonged to the Collot collections, as Mr. Michel avers. Messrs. Cottier, who sold them to Mr. Ames, bought them of Mr. Durand-Ruel. The man has been called "Dr. Tulp," one of the personages in "The Lesson in Anatomy"; but it is evident that he is not one of the figures in that famous picture. Another alleged portrait of Dr. Tulp by Rembrandt is that of the highly intellectual-looking gentleman owned by Mr. Ellsworth of Chicago; but the name is as arbitrarily assigned in this instance as in that of the Boston Museum picture, and it is now simply called "Portrait of a Man."

Besides the "Portrait of an Admiral" in the Havemeyer collection, there is in New York the famous one which William Schaus bought, for 106,500 francs in 1890, out of the Crabbe collection, and which at the sale of the Schaus pictures in 1896 was bought by Messrs. Boussod, Valadon & Co., if my memory serves me. The picture is sometimes called "Admiral Tromp," but with no more authority than in any of the other cases mentioned. I happened to be present at what seems to have been the christening of the picture. Mr. Schaus invited me to see it at his residence on its arrival from Paris, and we discussed it for nearly an hour on the theory that it might possibly represent the audacious Dutchman who, in Charles the Second's time, sailed up the Thames with a broom at his masthead; but, as I recall the circumstances, the theory could in no way be sustained.

"Why take such pains to give a name?" some one may ask. The answer is simple. There are picture-buyers who will not have a portrait of an unknown man—there is no such compunction in regard to an unknown woman, if she but have a pretty face. How arbitrary the selection of a name is apt to be may be judged by the instance just cited. To the true connoisseur, identification of the sitter is a matter of no importance, and in this fact is conveyed the highest possible tribute to the genius of the artist. Of all the portraits by Rembrandt mentioned in the present article there is hardly one that can be confidently identified with the name of any person of whom one has ever heard. Yet what fascinating interest there is in these, for the most part, commonplace men and women, arrayed in curious and sometimes even fantastic garb, and belonging to a distant age and a far-off land! The secret of it is that they are absolutely true to human nature—human nature that never changes. What matters it whether this homely churl followed the trade of a gilder or a brewer, whether that truculent fellow was a sailor or a mere tavern-brawler? All alike are of flesh and blood; their inspired creator has breathed into their nostrils the breath of life, and they will remain immortal so long as paint and canvas hold together.

MONTAGUE MARKS.

LONDON, November 10, 1897.

MANY of the collections of engraved portraits at present on exhibition at Wunderlich's gallery have a considerable artistic interest, as well as that which belongs to their subjects, and their rarity. Among them are Van Dalen's splendid engravings after Titian's portraits of Boccaccio and of Giorgione, first states each, Holbein's wood-cut portrait of Erasmus, and the excellent engravings in line of William I. of England, by Delff, after Van de Venne, and by Suyderhof, after Soutman.

THE ART AMATEUR.

EXHIBITION OF THE NATIONAL ACADEMY OF DESIGN.



THE absence of large paintings, the great preponderance of small sketches and studies, and the presence of an uncommon number of busts and other small works of sculpture are what most distinguish the present Autumn Exhibition of the National Academy of Design. To speak first of the sculptures—the only large work among them is an allegorical figure of "Research," by Mr. Fernando Miranda. Of a number of works by Prince Paul Troubetzkoi, which are among the best things in the exhibition, we particularly admired a very clever statuette in plaster, a "Portrait of Signor Segantini," and a small bronze "Study" of a little girl doing up her hair. There is much to commend in Mr. Edward Wilson's plaster model of "The Ball-Player" intended, doubtless, for bronze, as the movement is far too violent for marble. Clever also, but less artistic, are a number of portrait busts and medallions by Mr. Charles Calverley. Of several portrait busts by Mr. J. S. Hartley, the most striking are those of Dr. Charles Waldstein, Thomas Moran, the landscape painter, and the late George Inness. A pleasing sketch, in very low relief, of a child in its cot, is by Caroline C. Peddie. Altogether, a more interesting exhibition of works in sculpture has seldom been held in the Academy.

The paintings most worthy of note are two portrait heads, the one of a young, dark-haired woman, by Mr. Carroll Beckwith, the other of the noted impressionist painter, Claude Monet, by Mr. John S. Sargent. The latter is shown as a sunburnt, rather handsome man of about forty, with a brown beard. The modelling is fuller and the handling more decided than in Mr. Beckwith's somewhat idealized "Portrait Study"; but, the beauty of the sitter apart, the latter is a very attractive painting. Every touch has its meaning, and the color is both piquant and harmonious. We have not recently seen much of Mr. Beckwith's work—he has exhibited little of late; but if this is a fair sample of what he is now doing, Mr. Sargent must look to his laurels.

Aside from these two heads there are not many pictures notable for their pictorial qualities only. A poetical intention is evident in Mr. Edwin Gay's "El Dorado," a large view of salt marshes, tide out, under an orange and gray twilight sky, with a group of clam-diggers in the foreground; and there is something decorative about Mr. Robert Blum's young woman in pale green, "June," and Mr. Benjamin Eggleston's figure in a duller green, "Dreamy Summer." Mr. Shurtleff's "A Path Through the Woods," Mr. Frederick H. Clark's Cazin-like "Sand Dunes," Mr. Bruce Crane's broad and effective view of open moor and breezy sky, "Long Island," and Mr. Cullen Yates's gray day on the "Seine," are among the best landscapes. There is, as usual, a certain number of pictures which interest rather by the story that they aim to tell than by their purely pictorial qualities. Of these Mr. Gilbert Gaul's "Exchange of Prisoners" is perhaps best. The scene is a frontier post beleaguered by Indians. The soldiers have captured a repulsive-looking warrior of the tribe, and, under a flag of truce, are trying to open negotiations with their besiegers looking to the release of one of their own comrades in exchange for him. The highly colored hunting shirt and accoutrements of the half-breed interpreter in the foreground

make him an effective central figure in the midst of the blue-clad soldiers. The various other figures are full of character, and the nature of the action that is going forward is conveyed with much skill. Another fairly good painting of this kind is Mr. Louis Moeller's "Undecided," a group of card-players, most of whom are engaged in an apparently hopeless attempt to convince one of their number that he has made a move contrary to the rules of the game. The legitimate interest in such pictures is in the painting of character and expression; and these are better than the average in this respect. There is good work in Mr. Charles C. Curran's "An Idle Hour," a young girl reading in a green nook in the woods; in Mr. Carl Newman's impressionistic study of a young woman in a garden near a clump of peonies; in Frank Fowler's portrait of a young girl, and in Mr. Walter L. Palmer's "The End of the Shower." It is a hopeful sign that many really excellent studies have been admitted, though they are evidently not finished pictures. Among these are a clever study in pastels of "A Little River in France," by Sarah W. Whitman, and "A Klickitat Warrior," with his back to the sun, by Eanger Irving Couse. There are many good flower paintings, among them "Hollyhocks," by Helen Shelton Smith, and "Peonies," by Carl Newman. Though somewhat mechanically elaborated, "The Colonel's Dinner," by Mr. Frederick James, may be admired as a careful study of action. A sentry in the brilliant uniform of an English grenadier of the last century is seated on the window-sill in a narrow passage, along which two of his comrades stagger under the weight of a large tray heavily laden. Much more freely treated is Mr. Henry Mosler's little girl "Under the Apple Tree." S. S. Carr's "A Friendly Visit" of a young girl to a calf is a serious piece of work, notwithstanding the humorous title; K. M. Huger has an attractive river scene, "Across the Ferry"; Mr. William H. Howe's "Monarch of the Brandywine" is a careful study of a white bull in a farmyard; and there are good works which we cannot more particularly mention, owing to lack of space, by V. G. Štiepovitch, Irving R. Wiles, Theodore Wares, August Will, Walter Satterlee, Annie B. Shepley, Leonard B. Ochtman, Julia H. Dewey, and Lydia Field Emmett.

THE reopening of the Metropolitan Museum has enabled New Yorkers to see for themselves the much-discussed statue of a Bacchante, by MacMonnies, which was refused by the trustees of the Boston Public Library, partly because of the absence of drapery, partly because some good Bostonians fancied that it was intended to celebrate intemperance. It now stands in the hall which leads from the "Hall of Sculptures" (in which there is nothing to be compared with it) to the large hall of architectural casts, the view into which makes a very unfavorable background; but the position is in other respects well chosen. The most important of the other new additions to the museum are the portrait of Mr. Marquand by Mr. Sargent, presented by the trustees; the paintings by Lely, Bonington, and Constable, presented, now, by Mr. Hearn, which have been described some time ago in *The Art Amateur*, and the antique bronzes and other objects presented by Mr. Marquand. These last include a statue, about one third life size, of the Emperor Publius Septimius Geta, and an interesting group of the goddess Cybele in her car drawn by lions, coming probably from some small private shrine outside of Rome. Neither of these is of the highest value artistically, but their archaeological value is evidently considerable. The student of ancient art will find more to please him in a case of small bronzes, also presented by Mr. Marquand, which includes some late Greek and some good Roman

works, figurines, bodkins, mirrors, and a small candelabrum, very well proportioned. Other additions in the same line have been made by the trustees, among them a handsome vase for ointment in the shape of a woman's head, and a number of engraved bronze mirrors. Among the paintings newly acquired by the Museum are Jacque's "The Sheepfold," a dark interior, with sheep feeding at their cribs, and a portrait of Washington, by Trumbull. A set of Victorian jubilee medals, presented by Mr. John Crosby Brown; some ancient volumes in wrought silver bindings and a number of medals by Roty, presented by Mr. Samuel P. Avery; an Italian sepulchral wall monument, presented by Mr. Stanford White, and additions to the Marquand and Cullom collections of casts from Greek sculptures, are also to be noted.

THE CARNegie GALLERY EXHIBITION.

THE second annual exhibition of the Carnegie Art Galleries opened in November.

J. J. Shannon won the gold medal of the first class for his "Miss Kitty;" Fritz Thaulow got the silver medal of the second class for his "Arques at Ancourt—Evening;" and J. Alden Weir the bronze medal of the third class for his "Face Reflected in a Mirror." Honorable Mention was given to Wilton Lockwood, for his painting "The Violinist," and to Louis Paul Dessar for "The Net-Makers." The first prize medal carries with it \$1500, the second, \$1000, and the third, \$500.

Mr. J. J. Shannon's "Miss Kitty" shows us a young English girl with a broad-brimmed hat with a big feather, and an ample riding-skirt. She stands facing the beholder, looking out of a pair of large, expressive eyes. There is strong modelling and vigorous drawing in it.

Fritz Thaulow's "The Arques (river) at Ancourt—Evening" is in the style he has long affected. Mr. Thaulow's work is characterized by great simplicity, vigor, directness, and wonderful refinement of color. His knowledge of "values" is remarkable.

J. Alden Weir's "Face Reflected in a Mirror" shows a young woman standing nearly in profile before a mirror. The problem of solving the difficulties of light and reflected light have been very cleverly overcome. Wilton Lockwood's "The Violinist" shows us a man, with wonderfully intellectual face, playing on a violin; the eyes are full of that dreamy earnestness so characteristic of the true musician. Mr. Lockwood's work is vigorously drawn.

"The Net-Makers," by Louis Paul Dessar, shows an old man and a young woman sitting together in a barely furnished room, the net between them. In the distance one may discern, through the meshes of nets hung across the window, the ocean.

Unfortunately space does not permit us to do more than mention the names of the other well-known artists represented, among whom were Alma-Tadema, Edwin A. Abbey, Benjamin Constant, René Billotte, Jules Breton, F. A. Bridgman, Sir Edward Burne-Jones, Mary Cassatt, Théobald Chartran, William A. Coffin, C. C. Curran, C. H. Davis, Degaz, Julien Dupré, Frank Fowler, Walter Gay, R. Swain Gifford, Harpignies, John Lavery, Senbach, L'Hermitte, J. H. Lorimer, Henri Martin, Henry Mosler, Walter Palmer, C. Sprague Pearce, Sargent, Puvis de Chavannes, William Stott, John M. Swan, Henry O. Walker, Whistler, Gari Melchers, Carr Marr, Brangwyn, Léon Perrault, Giovanni Legantini, Franz Schuck, John Laverty, William M. Chase, George de Forest Brush, John W. Alexander, A. Bryan Wall, George Hitchcock, Will H. Low, F. D. Millet, Miss Cecilia Beaux, Edmund C. Tarbell, Frank W. Benson, Winslow Homer, Edwin Lord Weeks, Tony Robert Fleury, A. K. Brown, Rupert C. Bunny, E. A. Burbank, Jan Chelminski, and George Clausen.

CHICAGO ART INSTITUTE EXHIBITION.

Of over four hundred works composing the Tenth Annual Exhibition of American oil paintings and sculpture at the Chicago Art Institute, about forty-five come from artists residing in Europe. These were selected by Miss Sarah Hallowell, and with a few flagrant exceptions—Guy F. Maynard's amazing attempts at impressionism, for instance—are good. Something over one hundred pieces were collected in Eastern cities. These, again, with a few exceptions, are unimportant. The balance are by Western artists, and stand upon the same level as the Eastern work—that is to say, that, considering the difference in opportunity and fame, they are surprisingly good.

Among things to be thankful for from Eastern men are certainly E. F. Rook's transcripts of the beauty and the poetry of moonlit nights, transmuting to mother-o'-pearl the walls of a "Guard House" and a "Deserted Street." Herman D. Murphy also sends his version of "Night," enfolding in a transparent blue veil a sandy road by the sea. His full-length "Portrait," vaguely painted, of a young lady in black with a red sash, is less successful. F. K. M. Rehn sends a "Moonlight at Sea," as well as a "Sunset" and a "Squall;" Carlton Chapman has a "Battle of Lake Erie," evincing extraordinary knowledge of the rig of 1812 ships; W. L. Dean has fishermen, "Lost," in a fog, but the finest marine remains, "Surf," by the veteran, W. T. Richards. His waves are wet and they move, and the clear, scientific drawing of their elusive planes is rarely equalled in these impressionist days. Ochtman's exquisite "Hazy Cornfields," C. H. Davis's poetic twilights, C. W. Eaton's warm October scenes, and E. H. Barnard's "Fields and Pastures," softly stretching away into the distance, are among the best of the landscapes. Miss Anna Klumpke is numerously but not well represented. Her portrait of Mrs. Nancy Foster alone is worthy of her swift, strong brush. Figure pieces are weak in general. F. S. Church contributes "Sea Gulls," flying about the head of an insipid girl in pink; Childe Hassam, four imitations of Raffaeli; Charles X. Harris, a piece of colonial genre, "The Scarlet Letter," which is tolerably dry. Mention should be made of Emil Carlsen's still-life, especially the rich, solid "Pumpkins," which are enough to warm a whole room with their orange glow.

Fifteen paintings by the late lamented W. L. Picknell fill one end of a large gallery. "The Borders of the Loing," "Morning on the Loing," and "The Road to Nice" are the most important, and are too well known to need description. The others treat of the shores of the Mediterranean, or the hamlets and bridges of rural France, with the same calm, convincing skill. In this room hang several of the most interesting Paris "envois." J. W. Alexander's "Peonies" shows a girl in a green gown sitting on an uphill floor arranging pink peonies in a glass globe, an example of ease and strength. His "Yellow Girl" is an example of lack of ease, with her contorted position over a chair, nor is the color scheme as pleasing as that of "Peonies." A most successful color scheme has been evolved by F. D. Marsh for his "Study in Red and Black," where an oddly attired lady and two attendant children are pranked out in tones of pink, crimson, and scarlet that combine in a softly glowing whole. Robert Henri's "Lady in Brown," on the contrary, obtains all its effect from hues either sombre or pallid. The girl's pale, aristocratic face emerges from a background of transparent shadows; she has the haughty bearing, the defiant eye of some of Velasquez's most noted portraits, and the elegant simplicity of the painting reminds one of the great Spaniard. Elizabeth Nourse sends six paintings of peasant parents and

children, varying in quality from a wooden little Breton girl hugging a cat to a singularly vital, round-faced, dirty baby, goggling its eyes at the spectator over its mother's arm. "Midnight, Central Norway" is a transcript by Humphreys Johnston of a still Northern fiord in the moonlight the Scandinavians call night. It contrasts strongly with its neighbor, Lionel Walden's "Steel Works at Night," with the tall chimneys flaring in the darkness, the train swinging round a curve, the man with a lantern at the brake, all the signs of darkness filled with life and labor.

Among works of Western artists the first place must be given to F. W. Freer's "Nursery Rhymes," a pretty child with a picture-book, on the lap of a pretty elder sister, very softly and sweetly painted. "Dreaming of the Past" is a delicate study of worn and gentle age, by M. G. Barlow. Three portraits by O. D. Grover, with drapery more freely treated than the face, "Listening to the Sermon," by Robert Koehler, a conscientious study of an old German woman, somewhat black of shadow and overfull of detail in the Munich manner, should also be mentioned. Landscapes, while not large, are numerous and excellent. Arthur Dawson's "River," L. H. Meakin's "Gloucester Harbor," C. F. Browne's "Moonlight," S. McCrea's "Spring in California," Caroline Wade's "Rocky Hillside," J. F. Stacy's "The River Road" are variously joyful, tender, solemn, fresh, quaint, but each possessing an individual charm.

There is but little sculpture. A naïf statuette of a little lad with his hands in the pockets of his sailor trousers, by F. Almentaeder; a graceful marble of "A Foolish Virgin," supine with her oilless lamp, by Carol Brooks MacNeil; Bessie Potter's pretty double portrait bust of "The Twins;" statuettes of animals by Frank Whitney, and an enigmatic bronze group by C. Grafly, called "The Symbol of Life," are the chief.

I. McD.

NEW YORK WATER-COLOR CLUB.

THE Eighth Annual Exhibition of the New York Water-Color Club was made more than ordinarily interesting by the display of several groups of pictures by the same artist. The plan, though not carried out in most cases, was in so many that it was possible to study and compare the work of some of our most prominent artists in water-colors. Foremost in interest and one of the first in the number of works shown was Mr. John La Farge, who exhibited some two dozen water-colors, "Fantasies on Oriental Themes" and "Studies of Travel." That the visitor might have some idea of the subjects represented in the first series, explanatory notes were affixed to the paintings and inserted in the catalogue, and in this way he was apprised that a portly figure in fluttering red drapery gazing out over a stormy sea was "A Rishi Calling Up a Storm," and that Rishis, in Chinese and Japanese belief, are men who "have attained practical immortality, and who, retired in wild places, enjoy control over nature." There were three variations of the same subject, in one of which a group of Rishis appear to be exercising their supernatural powers all together. Another painting illustrates a Japanese legend of a severed human head floating down a river. But whether enlightened by these notes or not, the visitor could not fail to be impressed by the poetical rendering of moonlight on foam and falling water in "Li-Tai-Pé and the Waterfall," and the gorgeous color of "The Tiger-Cat-Butterfly," a mythical creature splendid in crimson and gold. Some of the "Studies of Travel" have been seen before in New York, notably one of the best, "Samoa Girls Making the South Sea Drink called Kava," which might be called a symphony in golden brown and gray.

Mr. Albert Herter has not only travelled in Japan, but he has been so far inspired by what he saw there that he has adopted to a considerable extent the Japanese taste in color and in framing. Some half a dozen pictures, painted in an extremely low key of color, and in almost flat tints, were mounted with scraps of Japanese brocade, like kakemonos, and the fact that most of them were not Japanese in subject only intensified the strangeness of the impression which they made. The largest, "The Danaides," showed these unfortunate maidens disconsolate not so much over their unending task, it would seem, as because of the dim and murky atmosphere in which the painter has chosen to place them. On the other hand, several large studies of peonies show that the artist is capable of painting in full light and with a brilliant palette. A large number of delicately tinted views of sea and shore on Long Island was shown by Mr. H. R. Butler. Mr. G. Clements had five studies of ranch life in California, full of color and movement.

The general average of workmanship was high, though there was noticeable in some quarters a disposition to seek distinction rather in novelty of treatment than in excellence of work. Still, Mr. W. L. Lathrop's "An Ohio Intervale" was a very pleasing bit of landscape, conscientiously studied. Mr. M. Theodore Burt's pastel study of a young girl in two lights, "Lamplight and Daylight;" Mr. Walter L. Palmer's always interesting snow scenes, and the contributions of Mr. Alexander S. Locke (a follower of Mr. La Farge), of Mr. M. B. Prendergast, who seems to emulate Mr. Clements's successes with crowds of small, brightly colored figures, of Misses Ashley, Sears, and Shepley, and of numerous others, showed no lack either of industry or talent on their parts. Of many good studies of flowers and still-life we found most to admire were those by Mrs. E. M. Scott, Sarah C. Sears, and Laura O. Stroud.

THE first exhibition of the Grolier Club for the season was one of first editions of Tennyson's works and other Tennysonian rarities, including a photograph from Rossetti's illustration of "Mariana in the South," the drawing of which was destroyed by the wood engraver, and a proof of Linton's woodcut after Millais's drawing of "The Day-Dream," with pencilled hints to the engraver by Rossetti.

A SPECIAL exhibition of unusual interest has been opened at the Keppel Gallery. The late Charles Keene was known to most Americans simply as a designer of humorous drawings for *Punch*, and few were in a position to judge as to how far he deserved his reputation as an artist of serious aims and attainments. The Keppel exhibition shows that his merits have not been overrated. Most of the drawings have genuine artistic interest, especially those done for his own amusement, without thought of sale or publication. Among these are some charming studies in lead-pencil and some sketches in pen and ink. These and the etchings reveal the fact that Keene possessed an unmistakable personal style, simple, reserved, but frequently attaining to great beauty and expressiveness. Connoisseurs of etching will particularly admire the transparent shadows in the dress and background of "A Woman in the Costume of the Time of Queen Elizabeth," the vigorous drawing of the "Longshoreman," and the simplicity and directness of the "Young Girl Drawing" and "Canoes on the Sand." As a contrast to Keene's method of work, the detailed etching of "Canterbury Cathedral," by Mr. W. W. Burgess, a new companion plate to the same artist's etching of "Lincoln Cathedral," may be examined with profit. It is large and highly finished, and shows an architect's or a painter's rather than an etcher's comprehension of the subject.

REMBRANDT.

THOSE who believe that the genius of a great man is determined by his environment have an easy way of accounting for Rembrandt and for his constantly growing fame. Born, with an artistic temperament, in Holland, he, of course, displayed in his art that independence of mind and that contentment with fact for which his compatriots have always been celebrated. Hence, he broke with established rules and canons of composition and proportion; and as he was denied handsome models, he was driven to look for beauty in color and effects of light. He appeals to modern taste, because we, too, have quite lost all hold on the ideal, and can be charmed only through the senses; because we are egotistical and will abide no rules; because we are incapable of recognizing truth save in the most homely and familiar dress. We talk sometimes of Phidias and of Michael Angelo; but their work leaves us unmoved. Rembrandt, however, shows us the vulgar and the obvious, and we admire his works, and, if rich enough, buy them.

This would be to an extent true if it were said of some of the minor Dutch painters; and as regards our present taste for merely realistic painting it is true enough. But to paint the commonest object with any remarkable boldness or delicacy (as distinguished from emptiness on the one hand and minuteness of finish on the other) requires imagination and the faculty of abstraction in the painter; and if we appreciate his work, that argues the existence of the same faculties in us. In the case of Rembrandt we are confronted with an imagination of a higher order, one which deals not merely with forms and colors, but also with action and expression, and through them with the highest and deepest emotions and the sublimest ideas

of humanity. The subjects which engaged him are those which were treated by his predecessors—they are predominantly religious; and he approaches them with as great reverence. There is novelty in his conception of dramatic truth and pictorial beauty, and that is largely due to his surroundings; but it alone would not have made of him a great master, for it is now the common possession of many mediocrities. To appreciate Rembrandt at all we must never forget the force and quality of his imagination, which, of new and in part inferior materials, built up an edifice worthy to be set beside the life work of the great Italians. It was for him not merely to "discover the background"—to use a phrase of the late Robert Louis Stevenson—but to make it expressive, to make the sun and the air actors

in his drama; to clothe unimpressive figures with the dignity of shadow, or glorify them with light; to satisfy us with the beauty of tone and gradation as the Latins did with beauty of line; to connect the objects in his picture, by all sorts of reflected lights and hues, with the infinity of things unseen, and, so to speak, to extend the frame of his canvas to include the universe. He will not suffer himself to be approached as a realist of the shallow, modern sort. He is much more closely allied to the sculptors and architects of the Middle Ages than to these.

The common mistake with regard to Rembrandt arises, of course, from that considerable share of his work which deals with trivial or "vulgar" subjects. He etched and painted rat-killers and pancake-women,

which illustrate the life of Christ, the preparation for His coming, and the organization of the Christian Church.

One of the earliest paintings of this series, a sketch of the "Raising of Lazarus," is in the possession of Mr. C. T. Yerkes, of New York. Dr. Bode, the author of "The Complete Works of Rembrandt," believes that it was painted about 1630, when the painter was but twenty-three years of age, and when he had but just settled in a studio of his own in Amsterdam, where he had been several years before as a student. It is interesting to compare it with the two well-known etchings of later date. In the painting, the open grave occupies the right-hand foreground. Christ is behind it, a little to the left, His hand upraised, His whole figure in transparent shadow as the light streams in past Him and falls full on the pathetic face of the man who is struggling back to life. Behind the Saviour, at the extreme left of the composition, a group of onlookers crouch, bending forward, awestruck or curious. At the right, besides the half-risen figure of Lazarus, there is only the rocky wall of the cave, upon which, above his head, are hung his arms and shield. The white face of the dead-alive balances the whole group to the left of the principal figure.

The etching, known as "The Larger Resurrection of Lazarus," is supposed to have been executed about the year 1633. It is certainly conceived in a duller spirit. Rembrandt appears to have felt it necessary to provide a balance of mere physical masses, and he has introduced a new group of figures to the right, placed one of the sisters of Lazarus in the foreground, opposing a strong black to the highest light, and hung a dark curtain in heavy folds to hide the bare rock in the upper part of the composition. The result would be more satisfactory if the subject were an arrangement of still-life or a chance assemblage of ordinary people; but it is plain that the artist

felt it to be too theatrical, for in another and smaller etching, dated 1642, he has returned in a great degree to the simplicity of his earliest conception. Again, a new element is introduced, but it is one which intensifies the contrast between life and death, a distant landscape being shown through the rocky opening of the tomb.

In all three compositions it is the disposition of the lights and shadows, not their position on the canvas, that denotes the degrees of importance of the several figures. In the earlier portraits and studies, of which there are several in this country, it is curious to observe how preoccupied the youthful painter was with the effects of lighting in modifying expression. The problem to which he addressed himself was really the same in these studies and in the more ambi-



PORTRAIT OF A YOUNG LAD. BY REMBRANDT.

IN HERRE ADOLPH THIEM'S COLLECTION, SAN REMO.

fat burghers and sturdy beggars, and the types with which his pencil was familiar reappear in his religious compositions. But to insist upon this is to regard only a part, and the least important part of his work. Many of these early portraits and studies, of which a number have made their way to America, are of really noble types. And there is nothing new in the observation that the simplest and most ignorant people frequently possess and show in their usual movements and attitudes an unconscious dignity which is denied to their superiors in the social scale. If we judge by his pictures, we must say that Rembrandt seldom dwelt upon the sordid side of the life of the poor; and we are justified in believing that the great majority of his studies were made with reference to the series of compositions

tious later compositions. In these it was that of the influence of lighting on the expression of a single figure; in those on the expression of a group. A portrait of the painter's father, in a broad-brimmed hat, steel gorget, purple mantle, and gold chain, is in the collection of Mr. A. Beers, of New York. It was, in all probability, painted before Rembrandt left his father's house in Leyden. The old miller, Harman van Rijn, had doubtless had some military training, like most of his countrymen of that day, and presents a soldierly and dignified appearance, in the costume worn, we must suppose, to enable his son to study the play of light upon contrasting textures.

Mrs. John Gardner, of Boston, has a self-portrait of Rembrandt, signed and dated 1629, which is more manifestly a study of light and shade. The long series of such studies which Rembrandt made from himself at that period shows that his aim was not to multiply portraits of himself, but to use his own features to gain a knowledge of expression, and how it may be modified by lighting, costume, and accessories. There are extant portraits of himself laughing, frowning, in shadow, in full light, in a plumed cap, as in Mrs. Gardner's picture, in a steel gorget, in a dressing-gown, and many others. The picture of "St. Paul in Meditation," owned by Mr. H. C. D. Bowden, of New York, is to be classed with these, for it is plainly a study for which some obliging

neighbor sat as model. The impressive features must have struck the young painter as affording a fine pictorial type. But though interested above all things in expression, it was his aim to attain it by every means known to the painter. Accordingly, every study is, in its way, a complete picture. There is another study of the same model, almost a replica of this "St. Paul," in the Imperial Gallery at Vienna, which shows how carefully the folds of the drapery, the incidence of the light and the harmony of color were considered by him in these apparently off-hand studies. In the American painting the head is finely proportioned, the expression grave and earnest; but the pose and

the management of the drapery and the light are not quite so successful as in the Vienna picture, in which the hands are a little closer together, the folds of the dress are larger and simpler, the light is concentrated on the open page of the book, and the harmony of dull blues and yellows is unbroken by the embroidery which appears on what we take to be the earlier study. Later, we find Rembrandt painting from his sister and his wife in the same manner, making use of them now to study the colors and the textures of pearls and rich garments; again to give reality to his visions of Christian saints or Old Testament personages, or

in turn, affect him. The principal figure, it is now universally admitted, is that of Dr. Tulp, his early friend and patron, of whom Mr. Havemeyer owns a splendid portrait. The imagination which could not rest content with this last presentment, but was obliged to show the man as he impressed his students and the world, is more evident in the so-called "Night-Watch" and in the "Syndics," which are commonly taken as the best examples of his second and third periods. These are painted with a freer and a larger touch; the rearward figures are swathed in mystery; and in the last we are made to feel, through the multitude of impressions and suggestions of impressions, that the occasion takes place not in time, but in eternity.

If we once feel the overflowing suggestiveness of Rembrandt's mature work, we will find traces of it in his earliest and simpler studies; not only in Mr. Havemeyer's masterly portrait of Paulus Doomer, the "gilder," but in those comparatively slight early sketches in which we find the same shadowed forehead and peering eyes, in the fully lit and modelled portrait of Tulp, and in those numerous other portraits, some dozen or more of which, illustrated in the first two volumes of Dr. Bode's work, are owned in America. Mr. Havemeyer has a "Gentleman with Gloves" and portraits of Christian Paulus van Beresteyn and Volkera Nicolaï Knobbert;

Mr. James

Ellsworth, of Chicago, a "Bust of a Man of Forty;" Mr. Verkes, a "Portrait of Louis de Canléry;" Mr. Morris K. Jessup, of New York, portraits of a young man and of his wife; and the Boston Museum, portraits of another youthful couple. Mr. Joseph Jefferson has a "Portrait of Petronella Buys;" Mr. H. McK. Twombly, a "Man with a Turban;" and Mr. C. S. Smith, of New York, a "St. John the Baptist."

The full value of these portraits and early studies is apparent only when we compare them with the artist's more important compositions. Up to the present this was hardly possible, even for those who are in a position to travel over Europe and America for the



PORTRAIT OF A YOUNG GIRL. BY REMBRANDT.

IN DR. A. BREDIN'S COLLECTION, THE HAGUE.

pagan goddesses. However prosaic the actual subject, we may believe that he had some ideal use for it.

The "Lesson in Anatomy" is usually referred to as the capital example of Rembrandt's first manner, in which he worked very close to the model. It has been criticised for the disposition of the students' heads, crowded one above the other at the left, and for some signs of indecision in the drawing of the dead body, laid out on the dissecting-table. But it is of more interest to consider it as showing what Rembrandt's idea of a portrait was. It was to show the man at his work, surrounded by those circumstances which he creates, and which,

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purpose, except through the opportunities occasionally offered of exhibitions of important collections of the artist's etched work. But it is only occasionally that the composition of a painting is repeated in an etching closely enough to make the comparison of any avail; and as regards technique no detailed comparison is possible. We may, however, study the play of reflected lights in some of Mr. Havemeyer's portraits and in the etching of "Jan Six." We may, by the aid of a good photograph, compare the mystery of the background in the "Night Watch" with that of the small etching of the "Flight into Egypt in Rembrandt's Dark Manner;" and the color and glamour of the "Syndics" with the effect of the dry-point work in "Abraham Entertaining the Angels." We might in this way trace the growth of the imaginative element in the artist's work, and note the gradual disappearance of unimpressive details, as they are more and more dissolved in mysterious light or shadow. But it has been difficult to get together a sufficient

number of authentic documents relating to Rembrandt and his contemporaries. Of the value of the exquisite plates which come with the first and second volumes, some idea may be formed from the reproductions which we give, through the courtesy of Mr. Charles Sedelmeyer, on these pages and in our supplement. When finished, Dr. Bode's "Complete Works of Rembrandt" will enable one to study Rembrandt's painting, as a whole, color excepted, more thoroughly than it is as yet possible to study any other artist. One consequence will be that we will hear less in future of his merits as a realist, and more of his real greatness as an imaginative painter and designer, the discoverer of a new pictorial ideal. ROGER RIORDAN.

CHICAGO ART NOTES.

THE Chicago Art Institute has recently received its first, its very first bequest. Thus far gifts have taken the form of works of art or books of reference, largely the dona-

to detail. The paint, the feathered warbonnets, the gay blankets, the necklaces of shell or elk teeth, the tufts and fringes of dyed horse-hair, all an Indian's pet vanities are accurately rendered, with full attention to the significance and the tribal distinction in adornment. His pictures are not only works of art, they are historic documents, records of a race that is passing away.

SKETCHING FROM NATURE.

PERHAPS there is nothing more natural for the art student to desire than direct information from the working artist as to how he makes his drawings; so we have a treat this month in store for our pen draughtsman. Mr. Vanderhoof has not only made these two studies directly from nature with a view to helping the beginner, but he has given us some notes about how these drawings were made. We would point out that while many of his notes explain how pen drawings should be made, we can read in each one that he



STUDY OF AN OAK BRANCH WITH LEAVES. PEN DRAWING BY C. A. VANDERHOOF.

number of good photographs, and then the work of classifying and arranging them had to be undertaken, often with little assistance from the publications heretofore available. In future the great work, "The Complete Works of Rembrandt," which Dr. Bode has spent fifteen years in preparing, and of which Mr. Charles Sedelmeyer, of Paris, has already issued the first two volumes in truly magnificent style, will make the task an easy one. The complete work is to be in eight large volumes, containing about five hundred heliogravures, which will reproduce every known painting by the master, one hundred and fifty of them never before published. Dr. Bode, coming after Vosmaer, Thoré, and other investigators, has gleaned where they have gathered, and has left nothing for future biographers or cataloguers to accomplish, except to rearrange his material to suit their special aims. He has been aided by the Director of the Print Room of the Amsterdam Museum, Mr. C. Hofstede de Groot, who has contributed a

tions of women, but the will of the late Mrs. E. S. Stickney leaves the Museum the sum of \$75,000, with the recommendation that it be invested and its annual income applied to the purchase of pictures.

E. A. Burbank's portraits of Indians are attracting much attention. A number of them have been purchased by collectors of Indian curios, and some, it is said, will ultimately be presented to that department of the Field Columbian Museum which devotes especial attention to our aborigines. Mr. Burbank is a Chicagoan by birth and residence, with an art training of many years in Europe. He has spent the last five months making portraits of the most noted Indians now living—Chief Joseph, Rain-in-the-Face, Pretty Eagle, and other noted survivors of the Custer fight, or scouts for our own troops. He is now making a second exhibition in Chicago of some thirty Indian portraits, representative types—famous warriors and bedizened squaws of the Sioux, Apaches, Crows, Kiowas, Comanches, Nez-Percés, and Cheyennes. His work is for the most part on a small scale, with a well-trained Munich man's attention

thought less of producing a series of pen lines than of producing the effect of nature. He wishes to represent the branches of the oak or the trunk of the tree; he wishes to give the atmospheric effect that he sees in nature, and his pen technique is only a means to an end; and this must be the attitude of every student. As we said last month in regard to pencil, if you look at nature right, it is not difficult to study the different techniques.

If you have not tried to get the unevenness, the irregularity of the ramifications of an oak tree, you cannot profit by Mr. Vanderhoof's suggestion to use broken lines to explain "the character of different parts." If you have not noticed in nature that strong light falling upon an object often robs it of its local color, you will not profit by the suggestion about omitting the local color of the tree trunks "where the light falls upon them." The uneducated eye requires or asks for a drawing of grass or foliage that will show the object as green in color; but the artist knows that a strong light falling upon them makes them look so sparkling that they are

* In the large etchings of this picture—that is, in all but the best prints—the background is heavy and opaque.



OLD OAK TREES: A WINTER SKETCH. BY CHARLES A. VANDERHOOF.

THE ART AMATEUR.

almost white to the eye; so he represents them by white paper, merely separating them from everything else by an outline (the grass he separates from the ground, the foliage from the sky), and then introducing the shadows he sees, and by the shape and intensity of the latter suggesting the character of foliage or grass.

If you have never learned to look at nature in this way, but think you always see a dark green when you look at grass and foliage, you will not profit by any suggestions for pen or pencil drawing.

Mr. Vanderhoof's notes are as follows:

"In making this drawing I had to bear in mind constantly the necessity of preserving an atmospheric effect throughout all the picture. This could only be obtained by having no solid darks. It is very easy to put in solid black patches, and they are sometimes useful in giving, by contrast, an appearance of great delicacy to other parts of drawings, but they are only admissible where the local color is dark. When dark masses have a few small white spots in their midst, they are richer in quality than solid blacks and look more transparent. The best pen drawings are those in which the lines are clearly separated, as in an etching, even in the deepest darks.

"It requires much practice, however, to space lines well that need to be close together; and accidental darks, if not too large, may be valuable as accents in a drawing, and are generally left undisturbed until the drawing approaches completion, when their values may be carefully considered and lightened with an eraser if necessary. In this drawing the outlines are purposely broken, each line used having a distinct place and explaining the character of the different parts. To give a sunny effect the local color of the trunks and branches is omitted in some places where the light falls on them. The drawing of an oak branch was made as a preliminary study for the larger picture.

"A series of drawings of this kind should be made by all students of landscape, as the interpretation of nature should be based on realistic studies. The character of small leaves will be better given if the few lines that are required to represent them are studied lines.

"In drawing trees, mannerisms must be avoided, and the only system used must be that which each student invents for himself by studying nature, for students should analyze everything in nature that they want to draw, to ascertain what lines will best give the character of outlines, the markings of surfaces, the texture and quality of every substance. You cannot give all the facts, but those you do give must be true. They may be simplified, but only by omitting unimportant features. The student should first copy the oak branch, then make a similar drawing from nature. He will then be prepared to copy the larger drawing, where the character of the tree trunks and branches is more important than the foliage, which can only be suggested, not fully drawn.

"In every drawing the source of light must be thought of constantly, as the effect of light and shade should be shown by the values given to represent surfaces on which the light falls, indicating what is in shade and what in shadow. To think also of the distance of any mass from the eye will help you to give its right value or degree of light or dark."

INDIAN INK and Chinese ink are not, as generally supposed, the same thing with different names. The former is composed of shellac, ten parts; borax, twenty parts; lamp-black and water, forty parts. Chinese ink is the finest lamp-black mixed with the oil of sesame and a little camphor. It may be distinguished by its being dissolved in vinegar without any precipitate.

FIGURE PAINTING.

DIRECTIONS FOR COPYING "LITTLE SWEET-HEARTS," BY TOJETTI, IN OIL COLORS.

THE attractive color plate showing a group of pretty children at play, which we publish this month, may be adapted to many decorative purposes by the amateur painter, while, as a pleasing study in color and composition, the student will find in it a profitable subject for copying in oil, water-color, or pastel. It will be observed that all the heads are more or less turned upon the shoulder, no one being at a direct right angle with the body; now, while this gives graceful lines to the composition, it increases somewhat the difficulty in drawing, especially to one with little experience in figure painting; it will then, perhaps, be more satisfactory, in the end, to transfer the outlines of the design. This may be done very easily, for oil colors, by using a sheet of red waxed transfer paper, or for water-colors by covering the back of a piece of thin tissue-paper with charcoal or soft lead-pencil. After this is done, in using oil colors, secure the drawing with Burnt Siena and turpentine, going carefully over the outlines and principal shadows with a flat-pointed sable brush. For the masses of hair and drapery use a flat bristle brush of medium size.

OIL COLORS: The background, we note, is very simply treated, giving a feeling of atmosphere and breadth behind the figures, which would not be the case if it were too much broken up with spots of blue. The oil colors for painting this are the following: Silver White, Yellow Ochre, Cobalt Blue, a very little Pale Cadmium, Madder Lake, a little Ivory Black. The hair does not show very much variety in tint, being a harmonious arrangement of light and dark browns. The following colors will be available for all by simply adding more White and Yellow Ochre for the lighter tones, with a little Cobalt in the half tints. The Flesh Tints are painted thus: being all more or less on the same key, we may use the same combination of colors for the general effect by adding more White and Yellow Ochre in the local tone. The colors needed are White, Yellow Ochre, Vermilion, Madder Lake, a little Cobalt, Raw Umber, and a very little Ivory Black. In the shadows add Burnt Siena, and for the darker parts mix a little Bone Brown with the general tone. The high lights on the faces are low in tone as a rule, with the exception of the two figures to the left and a touch upon the arm of the middle figure. The eyes are painted with Raw Umber, Madder Lake, a little Cobalt, and in the darker pupils a little Bone Brown; for the eyebrows and lashes use the colors given for the hair. The lips and cheeks are given a soft, warm, reddish tint by adding more Madder Lake and a little Vermilion to the local tone.

The blue drapery is painted with Antwerp Blue, White, Yellow Ochre, Raw Umber, Madder Lake, and Ivory Black, adding Burnt Siena in the shadows.

The yellow dress at the right is painted with Yellow Ochre, White, a little Medium Cadmium, a very little Light Red, and Raw Umber. The white dresses are in reality a warm, soft gray tone, showing some brilliant high lights in parts, and for these we may mix a general tone of gray made with White, a little Ivory Black, Yellow Ochre, Cobalt, and Madder Lake. The hands and arms are painted with the same colors given above for the flesh, but with the addition of more gray in the local tone. The butterfly is painted with Cobalt, Cadmium, White, a little Madder Lake, and Ivory Black. Use fine-pointed sable brushes for finishing the small details. M. B. ODENHEIMER.

In selecting brushes for landscapes, let the sables be rather full, to avoid dryness of

touch, particularly in the drawing of branches. Both bristles and sables should be placed in water for an hour or so before work, which makes them more easy to clean afterward, and tends to preserve them. Short bristles are most useful in landscape; nevertheless, a few long, slender, and very elastic bristles are used to introduce touches of color into masses already laid and still wet. The badger-hair blinder is also useful, but has its inconveniences. Much used, it gives a soft and weak appearance to the work, and is destructive of firmness and relief. It is best to restrict its use to the skies and water. The blinder should be very soft and supple, and should have a strong handle.

NOTES ON CRAYON AND CHARCOAL.

SEVERAL forms of porte crayon have been devised to serve instead of the wooden pencil for holding the crayon, keeping it of a convenient length to work with, and preventing the soiling of the fingers. The oldest form, closing on the crayon by means of sliding rings, is still considered the best. Those in the form of a metallic pencil-case, holding the crayon by a screw, are much more agreeable to handle; but the screw is liable to wear and to work loose, in which case the crayon slips down into the tube when pressure is applied to it. Most students and many artists prefer to use the crayons just as they come, at the risk of dirty fingers and a considerable waste of material.

CRAYON may be used along with charcoal in a manner to gain the agreeable transparency and delicacy of tone of the latter along with the firmness and permanency of the former. One begins with a slight sketch, indicating the shadows and the principal values in crayon, but several shades lighter than they are ultimately intended to be. This work is gone over with the charcoal, bringing it up to nearly the full possible strength of color, and obtaining all the values by stumping, rubbing in with the fingers, and the other means known to the charcoal sketcher. Lastly, the outline is drawn in firmly, and the strongest darks are added with the crayon, and lights are given with white chalk, as Chinese white would take up the charcoal and become of a disagreeable gray. The preparation in crayon holds the charcoal and fixes it to a certain degree; still the drawing must be handled carefully, and should be preserved under glass.

AN India-ink wash will do much the same service as the charcoal to a drawing in crayon—that is, it will give quality of tone and unity, while it increases rather than lessens the stability of the drawing. The latter is completed with the crayon, just as though no further work was contemplated. Then the background is gone over with a firm, elastic brush of red sable dipped in pure water, which softens the crayon work and gives a deeper general tint. With the point of the brush dipped in India ink, details are then added, forms are more completely modelled, and values reinforced, particularly in the foreground; for it is not desirable to go over the whole drawing, but merely to carry forward the more important parts of it. A good deal may be done by a skilful hand without the use of India ink, merely by the tints furnished by the crayon itself when taken up by a brush dipped in clear water. The ordinary crayon paper will not answer for such work, which requires to be done on a stretcher or on a block of water-color paper. Lights may be taken out with bread-crumb, or may be added with gouache. A good fixative for crayon and lead-pencil is milk and water in the proportion of half to half.

THE HOUSE.

THE LIGHTING OF THE ASTORIA.

Now that the greatest of New York's hotels, The Astoria, is completed and opened to the public, many of the readers of The Art Amateur will be pleased to learn how the immense edifice is lighted. On another page they will find an account of the painted decorations for the walls and ceilings of the different rooms; but the ingenuity and beauty of the electric lighting apparatus, now put in place, merit also to be described. Through the courtesy of The Oxley & Enos Manufacturing Co., we are enabled to reproduce several of the most important of their designs for electroliers. They are such that they may be accepted as models of their kind.

The electrolier of to-day may be in itself a work of art; and the lighting of the Astoria challenges admiration from the fact that the brilliant designs of the electroliers are in every instance in entire harmony with the other decorations about them, and reflect in each case the style of the rooms in which they are placed. As a whole, they form a series of marvellously artistic additions to the general decorative scheme. By the selection of various metals harmoniously put together, they supply a note of brilliant color, and in some cases form the most attractive feature of a room.

We can describe in this article but a few of the most important, those which do most credit to their designer, Mr.

Howard Watkins. The electrolier in the café is, perhaps, the most individual in character. It is in the style known as the German Renaissance. The leading feature of the design is a shield, on which is embossed in high relief the visage of a monk, wrought somewhat in the manner of the old Dutch artists in metal. This electrolier is a combination of antique copper and wrought iron, wonderfully graceful in its lines; and apparently suspended by three slender chains, it offers a simple yet strikingly artistic ensemble. At the bottom there is a ring of metal, like those formerly used in drop-lights, which serves as a handle by which to lower and raise it. On the other side of the shield quite a different subject presents itself. Instead of a cowled monk, we have there a knightly helmet, with visor down. It is surmounted by a coronet, and for a crest a pair of black eagle wings, outspread in heraldic guise. From these spring long and graceful scrolls, which serve as the arms to support the electric bulbs. This centre light has some twenty candles, and is so excellently fashioned that the artist's purpose to keep it in harmony with the architect's dignified and original treatment of the room is at once apparent.

By way of contrast, Mr. Watkins has treated in a rather freer and more poetic vein the electrolier of the Ladies' Reception-

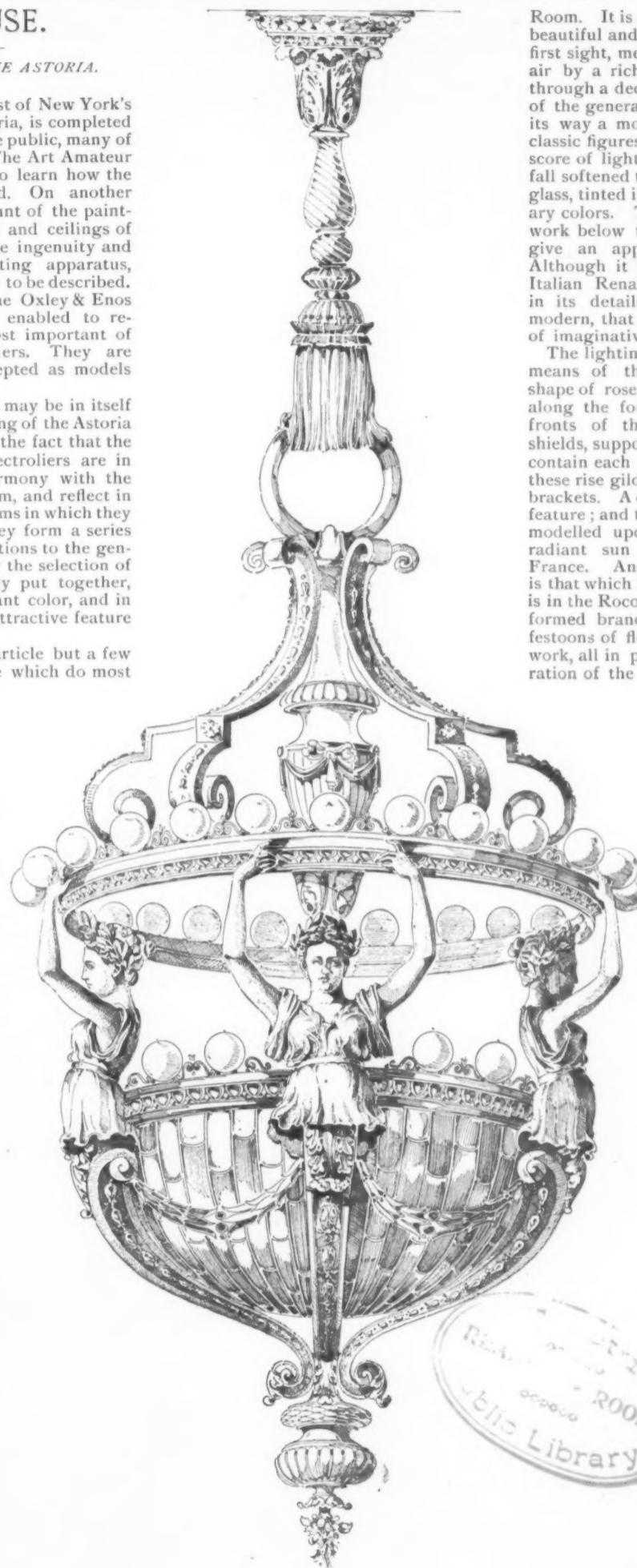
Room. It is a fairy-like structure, singularly beautiful and attractive, which may seem, at first sight, merely an ornament hung in mid air by a rich tasseled cord, which passes through a decorative gold ring forming part of the general ceiling design. But it is in its way a model of constructive art. Four classic figures support with upraised arms a score of lights, the electric rays from which fall softened through a hemisphere of leaded glass, tinted in delicate tones of complementary colors. The artistic curves of the metal work below the figures are intended only to give an appropriate finish to the work. Although it belongs in its main lines to the Italian Renaissance, this beautiful work is in its details so thoroughly original and modern, that it may be called a masterpiece of imaginative design.

The lighting of the Ball-Room is done by means of thirty small electroliers in the shape of rosettes, studded at equal distances along the four sides of the ceiling. The fronts of the private boxes bear golden shields, supporting branches of palms, which contain each a cluster of lights; and from these rise gilded standards supporting other brackets. A crown serves as the culminating feature; and the whole design is in a measure modelled upon the famous device of the radiant sun adopted by Louis XIV. of France. Another peculiarly effective piece is that which lights the Corner Parlor. This is in the Rococo style, and has five gracefully formed branches wound with wreaths and festoons of flowers and a medley of foliage work, all in perfect harmony with the decoration of the room. Still another charming

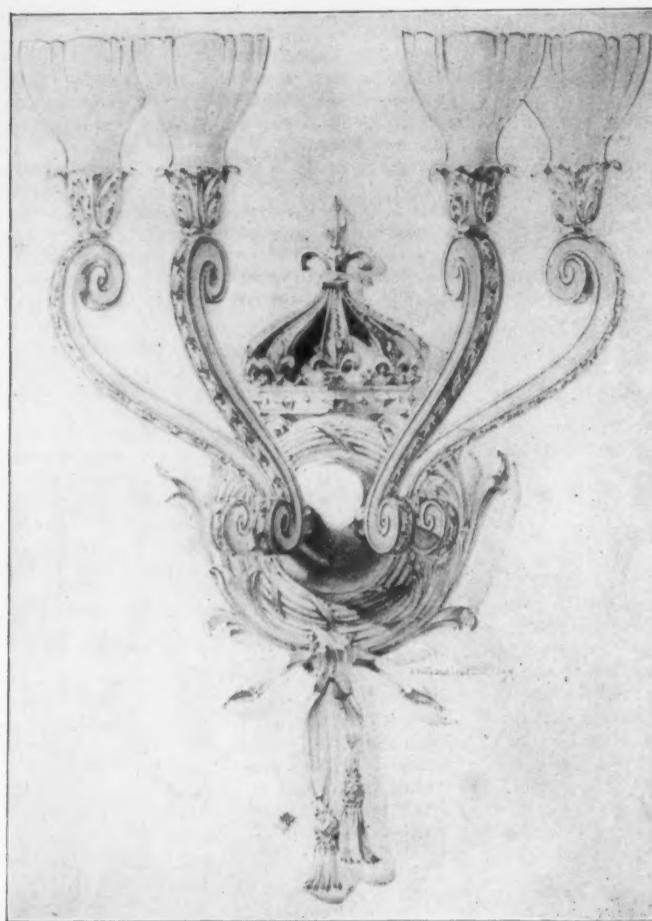
example of the artist's skill is the lighting of the Astor Gallery. The effect here may be described as scenic in its character, the ceiling being divided into cartouches, and myriads of lights springing from these giving a decorative appearance by means of simple lines of light. As a furnishing for the side walls there are brackets, each of which holds ten lights, and each light is prettily adorned with a silken shade.

Yet, with all this wonderful array of brilliant effects already described, there remain others worthy of attention. Among them are the nine standards of the Garden Court. Each of these sustains seven lights, and is in the shape of a tall column on a pedestal adorned with wreaths of flowers. This court has also six pendent electroliers of leaded glass, hanging from the arches; and, in addition, the central dome is lit by sixteen eight-light clusters.

Mr. Watkins, whose beautiful designs we reproduce to illustrate this article, is still a young man. But in the artistic lighting of these seventeen stories he may be said to have reached a pinnacle of success which places him above all others in his special line of work. The modern electrolier in his hands has become a thing of beauty. Whether he follows classic precedent or indulges his own fancy freely, he invariably produces something unique and pleasing; and we may look forward to the time



ELECTROLIER IN THE LADIES' RECEPTION-ROOM (ITALIAN RENAISSANCE).
DESIGNED BY HOWARD E. WATKINS.



FOR THE BALL-ROOM (LOUIS XIV.). DESIGNED BY HOWARD E. WATKINS.

when he will be recognized on all hands as holding a foremost place in his art.
MRS. OLIVER BELL BUNCE.

DECORATIONS FOR THE ASTORIA HOTEL

THE mural decorations for the new Astoria Hotel, adjoining the Waldorf, on which four of our prominent artists have been engaged for several months, are now in place, so it is possible to describe them fully. The ceiling of the large ball-room, which is by Mr. Edwin H. Blashfield, is by far the most important as regards size. It is an immense expanse of canvas painted to represent a twilight sky, in which the two large groups of more than life-size figures that occupy the ends of the oblong space seem almost lost. One of these groups represents music, the other the dance. A host of half-nude figures, playing on violins, harps, and trumpets, appears to attract toward itself a swaying crowd of dancers from the opposite end of the long room. Each group is crescent-shaped; and the colors of the fluttering draperies, mostly violet, rose and green, melt into the tints of the clouds and sky. The painter has made use of the luminist method of painting in small touches of pure color to give a vibrating quality to his sky; but the warm-toned flesh and contrasting draperies are more broadly painted. The effect of the ceiling is gay, bright, and luminous. A series of oval panels and four lunettes for the same room are by Mr. Will H. Low, who has very sensibly accepted the key of red set by the color of the walls, and, bearing in mind the great height of the room—three stories—has painted very broadly. His single figures even are, for that reason, more effective seen from the floor than Mr. Blashfield's groups. They represent the music of different peoples—a gypsy with a violin, an Andalusian with castanets, and so forth. The four lunettes

represent the Dance, Poetry, the Music of the Sea (nereids with conchs), and Echo.

The task of filling the spandrels and lunettes that make a sort of broken frieze around the restaurant has imposed on Mr. C. Y. Turner difficulties of the same order. The scheme of color set by the architect is, again, a trying one. The cornice, ceiling, beams, and other woodwork are of a dull ivory tone picked out with gold; the broad piers between the windows are panelled with damask of a dull rose tint (rose du Barry), and are divided by pilasters of green serpentine. The hangings are to be of rose color, and the

carpet red. Thus, it was necessary for Mr. Turner to make red and green the leading colors in his scheme; but he has confined the red as much as possible to the draperies of the central figures in each side of the frieze, and led the eye from this centre each way through a range of less positive and cooler tones to faint blues, greens, and violets in the corners. He has not attempted to give an allegorical meaning to his figures, but has varied their poses and their accessories as much as possible. On the north wall male genii hold birds of gay plumage—peacock, pheasant, parrot, etc.; in the lunettes of the south wall are gay-clad figures with musical instruments; while those of the spandrels of the east and west walls hold flowers, the colors of which correspond with those of their draperies—chrysanthemums, roses, foxgloves, and the like.

The rococo ball-room, assigned to Mr. E. Simmons, though comparatively small, has afforded that artist an excellent opportunity to display his inventive faculty and his mastery of delicate tones of color. Luckily, he has not been forced to fight against large spaces of bright red; the woodwork is in delicate tones of dull cream color and white, sparingly picked out with gold. As in Mr.



FOR THE ASTOR GALLERY (LOUIS XV. STYLE).

DESIGNED BY HOWARD E. WATKINS.

Turner's case, however, almost half of his designs come between windows; but he has, nevertheless, succeeded in making these distinct and luminous. They fill the pendentives of a shallow cove between the windows; and on the other walls between round arched openings, those of which at the end of the room mark a gallery for the musicians, and the others are provided with large consoles, apparently designed to hold vases of flowers. The pendentives are sixteen in number, two at each end of the room and six on each of the longer walls. This has suggested to the artist a series of figures representing the seasons and the months, in which he has shown a graceful and original invention. Beginning with the winter months, November is a goddess attired in gray who is scattering withered leaves; December seeks to draw her wind-blown mantle about her to defend her from a flurry of snow; January hands her hour-glass over to the baby genius of the New Year; February appears in ermine, and her attendant genius is putting on her skates; March displays the rainbow; Cupid brings a blossoming branch to April; May receives the earliest rose; June receives a full-grown lover in her bower; July is a handsome matron; August a green-clad Ceres under the full harvest moon; and September a Bacchante with a wine-cup. The four seasons are not less aptly suggested by Mr. Simmons: Spring is in tender green; Summer in black lace and roses; Autumn in pale yellow, and Winter a rose-clad huntress with bent bow and dogs unmuzzled. All these figures are exceedingly well drawn and modelled, and the effect of the delicate tones of flesh and draperies relieved against blue sky or white or gray clouds is charming in the extreme. The composition is boldly varied, the painter making a free use of wind-blown draperies and masses of vapor. Three or four of these pendentives are among the very best examples of decorative painting in New York.

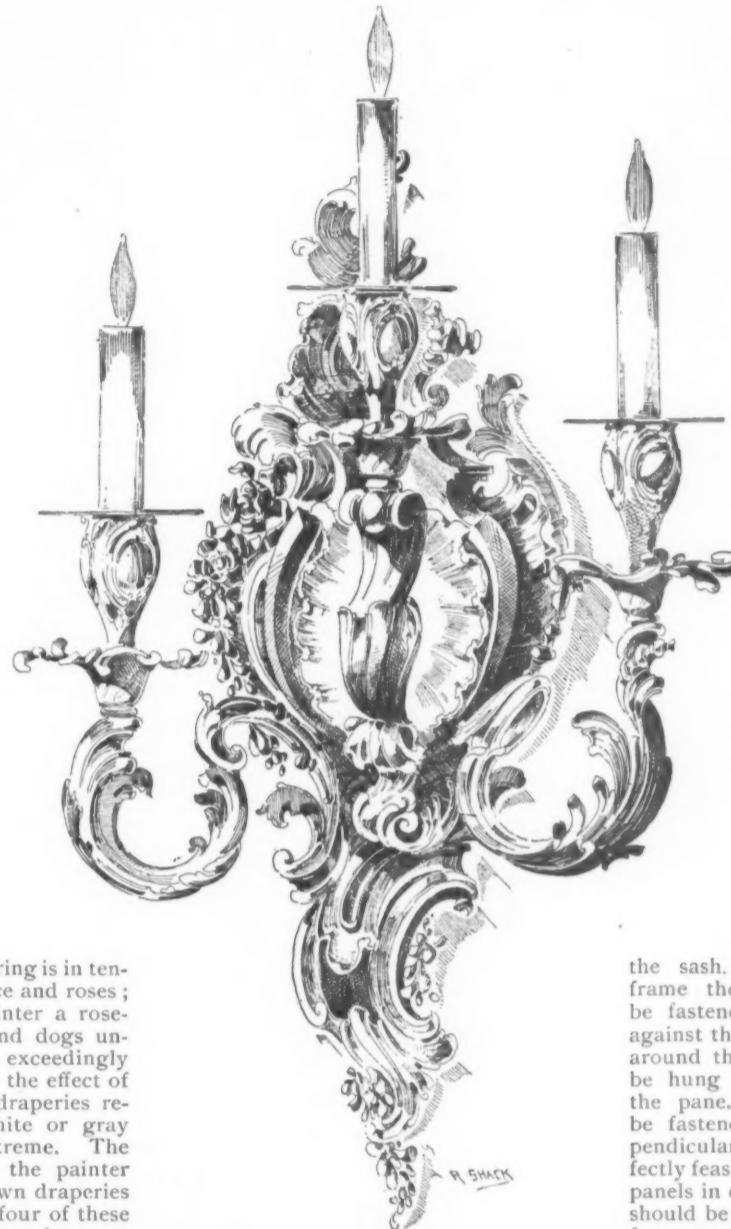
A FRESCO is a painting in distemper executed on the wet plaster, with which it is incorporated. Our mural and ceiling decorations are painted on canvas with oil colors and are fastened to the wall. The latter is prepared with resin and the canvas backed with a thick coat of white lead mixed in oil and varnish.

CHRISTMAS HOME DECORATION.

THE beauty and use of ferns in church and home decoration are not as fully appre-

dinner-table is more appropriate. If we have sufficient forethought to gather the wood ferns in the summer and press them between newspapers we are furnished at Christmas with an exquisite decorative material. It is not necessary that the ferns for this purpose should be perfect specimens or should be pressed with the care required to prepare those intended for the herbarium. All varieties may go between our papers, and in the time between gathering and Christmas they will become dried and flat enough for use. Those slightly yellowed or browned by the frost are not to be rejected; a few such are very effective with the green ones. The "spring shield fern" may be gathered in the woods as late as December; the Christmas polypody may be found in the market at the holiday season. The hot-house ferns are too expensive for lavish use, but one who has not obtained the wood ferns may afford them for the table at least. If a few bright leaves have been gathered in the autumn they will "work in" beautifully with the greens. This decoration is not only novel, but it is less work than roping pine, and it is more suitable in the home than heavy trimming. Window trimming is pretty both from within and without. Frame the windows with ferns; to fasten them use thin flour paste. Touch it to the back of the ferns on a few fronds with the finger and lay them on the glass close to and all round

the sash. Holly may also be used to frame the windows. Single sprays may be fastened with pins on the sash close against the glass, forming an unbroken band around the pane. The wreath should then be hung from the bolt to the centre of the pane. Ferns used on the walls may be fastened with small pins, placed perpendicularly, with little injury. This is perfectly feasible on a rough finished wall, as the panels in churches are likely to be. Pictures should be sparingly decorated. A few small ferns carry out the idea without violating good taste. One cannot feel that it is just the right thing to trim pictures. The ground-pine wound about the suspending wire is always pretty. By the way, the custom of roping ground-pine and crows-foot is not a good one except for use in churches, where it is necessary to sacrifice its individual beauty to obtaining heavy effects. Even then it is better and less expensive to



FOR THE CORNER PARLOR (ROCOCO STYLE).
DESIGNED BY HOWARD E. WATKINS.

ciated as they ought to be. The pine, evergreen, and holly are so familiar and satisfactory that we are not inclined to look for other material. Ferns, however, are so much more delicate, that their use on the



ELECTROLIER BETWEEN THE BOXES IN THE BALL-ROOM. DESIGNED BY HOWARD E. WATKINS.

tie the pine sprays into ropes. The ground-pine is "ready made," and we only lose its beauty and character by twining it together. It is not a great deal of work to festoon it round the room, in single lengths, just below the frieze. A single pin will hold each loop. The pins may be put in over the picture moulding, thus throwing out the pine a little from the wall, so adding to the light, dainty effect.

It may be used heavier in the halls. A wreath of holly over one corner of the mantelpiece or easel is another pretty touch. The chandelier should be wound with pine and a ball of holly or single spray of mistletoe should be suspended from it. Avoid devices; they are formal and more appropriate to the church. Festoons and wreaths or simple sprays are daintier in the home. The pine cones and larch cones are very usable. These are especially pretty for the dining-room. Bank the mantel with evergreens and cones and a little holly to brighten it. Besides framing the windows, be sure to border the mull curtains with a band of small ferns pinned entirely along the edges.

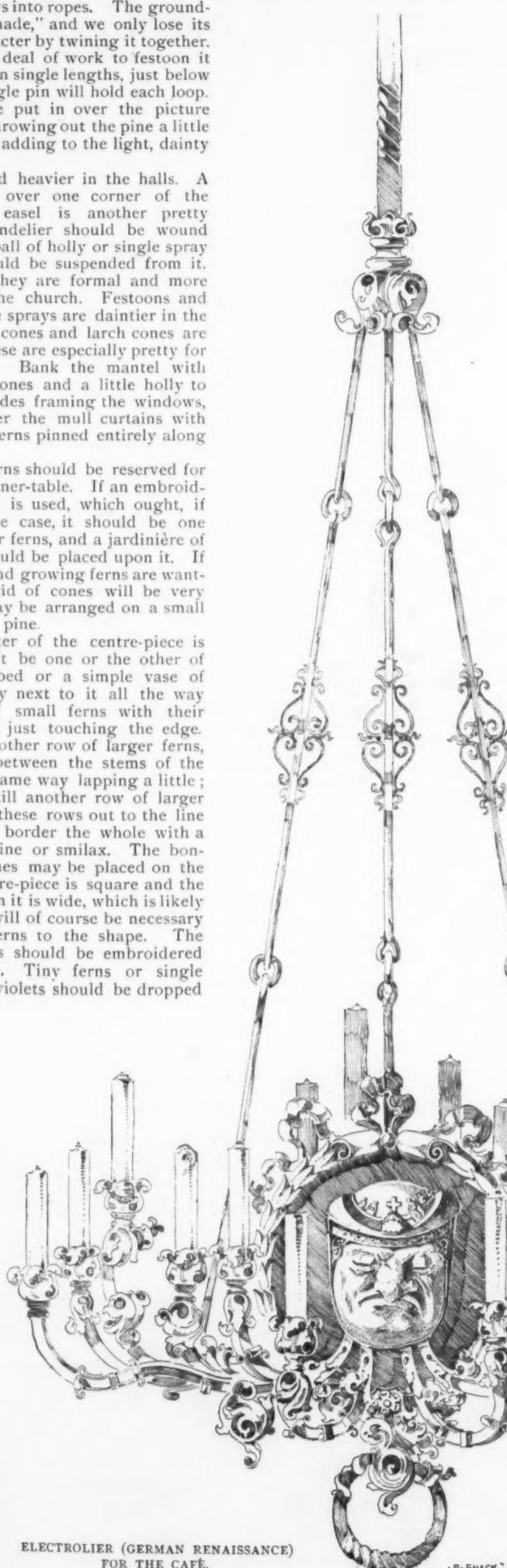
The choicest ferns should be reserved for the Christmas dinner-table. If an embroidered centre-piece is used, which ought, if possible, to be the case, it should be one worked in holly or ferns, and a jardinière of growing ferns should be placed upon it. If the centre-piece and growing ferns are wanting, a low pyramid of cones will be very pretty. These may be arranged on a small tray covered with pine.

When the matter of the centre-piece is settled, whether it be one or the other of these just described or a simple vase of bright flowers, lay next to it all the way around a row of small ferns with their points turned in, just touching the edge. Next these lay another row of larger ferns, with their points between the stems of the first row, in the same way lapping a little; next this place still another row of larger ferns. Continue these rows out to the line of the plates, and border the whole with a band of ground-pine or smilax. The bonbon and olive dishes may be placed on the ferns. If the centre-piece is square and the table is longer than it is wide, which is likely to be the case, it will of course be necessary to conform the ferns to the shape. The finger-bowl doilies should be embroidered in holly or ferns. Tiny ferns or single fronds and a few violets should be dropped in the water. If doilies are not used, set the finger-bowls in plates arranged with holly.

The chandelier above the table furnishes a good opportunity to use garlands of greens. For an afternoon tea in Christmas week trim the chandelier heavily, and from its centre bring four ropes of greens or ground-pine, one to each corner of the table. Fasten these with a bunch of holly and streamers of pine reaching to the floor. The English ivy is very nice used in this way.

L. B. WILSON.

ELECTROLIER (GERMAN RENAISSANCE)
FOR THE CAFÉ.



THE HISTORY OF WOOD-CARVING
CONSIDERED FROM AN ARTISTIC AND EDUCATIONAL STANDPOINT.

BY KARL VON RYDINGSVÄRD.

SCULPTURE has been defined as "a means whereby the emotion of pleasure can be conveyed to the intellect through man's fashioning of the images of his mind into solid forms." Two methods of expressing these images have been followed from earliest times: first, that of making forms in the round (showing imagination and imitation), statues of gods and heroes being examples; and, secondly, that of combining sculpture with other arts (showing invention and application), the result of which is decorative sculpture. Although decorative sculpture has been intimately associated with most of the industrial arts throughout all ages, it reached its highest and noblest development in connection with architecture. Sculpture may be executed by cutting, modelling, fusing, or beating. The term "cutting" is applied not only to stone and marble, but also to ivory, precious stones, and wood, converting the materials from formless masses into shapes of beauty. Wood has been used from time immemorial for artistic purposes, and all the principles applicable to sculpture in general apply equally to wood sculpture.

The close union of wood-carving and architecture, of which we have spoken, is often so complete as to be inseparable, but a truly artistic effect depends on the artist's ability to heed the dividing line between the two. He must always remember that decoration cannot be constructed, while construction can always be decorated. In other words, that which could stand by itself as a perfectly constructed object receives additional beauty and value from decoration.

It is singular how much may be learned of a nation's development from its art, particularly its sculpture, for it is through that medium that the popular ideas of beauty, of fitness, and of harmony, the creeds of the populace, their beliefs and their folk-lore, are best expressed. Hence sculpture is of great value to the student of the history of mankind and his progression from the infancy of the race to the present day. Of course stone and marble have been more valuable aids to such study than wood, for, on account of the more perishable quality of

the latter, comparatively few examples are now in existence. Our knowledge of the methods of the ancients and the place accorded to wood sculpture among the arts must, therefore, be gained from the very few written accounts we can find. Pausanias and Pliny have said enough to satisfy us that the most famous artists of ancient times did discover and appreciate the value of wood as an art medium.

The English early recognized the dignity of color of wood, and the warm

DESIGNED BY
HOWARD E. WATKINS.

R. SHACK.

effect it could lend to their cathedrals ; and as we view them to-day we feel that no other material could have been used to give the same artistic value to their open timber roofs, their galleries, their choir-stalls, and rood-screens. The open timber roof of Westminster Hall, dating from the early part of the fifteenth century, is considered the most magnificent specimen of this kind of work in the world. It is composed of oak and chestnut, carved in the style of the Perpendicular Gothic, that style by which the idea of strength was obtained by making straight lines play the principal part, while curved ones were employed only in comparatively small spaces or where least strain would come, for while the curve is looked upon as the symbol of strength, it is quite the reverse in woodwork, and must be employed with judicious regard to the grain. Hence the absolute necessity of studying the material and the use to which it is to be put when wood is to be used almost more than with any other material.

Several special qualities of wood prevent it being perfectly adapted to works on a large scale or to objects in the round—namely, its fibrous construction, the bundles of fibres giving great strength in the direction of their length, but displaying weakness when force is brought to bear across them, crushing or splitting being the result. Again, the porous quality of wood makes it subject to unequal drying and shrinking, the result being warping and cracking. Then, again, the sombre color of most woods and the lack of refractive power make it less pleasing for statues with large surfaces, where free play of light and shade adds so much to the beauty of the whole effect. To force any material or the treatment of it out of its proper limitations is inartistic and debasing, not only to the material, but to art in general. Inartistic abuse of material has done more to injure wood-carving than anything else. In combination with architecture, and used in a purely decorative way, wood-carving fills a unique place in art.

For exterior decoration on structures of wood, string courses, spandrels, panels and corbels carved in wood are certainly very effective, but the artist cannot look for any long-lived fame nor much endurance for his work, for the reason that bold, effective, and comparatively crude execution are usually to be seen on exterior architectural decorations in wood, though the soundest principles of design must be applied in order to rescue the whole design from total weakness.

But for interior decoration, wood is quite in its proper place, whether used in connection with the architectural construction of the building, for friezes, stair-rails and posts, mantels and panels, or on pieces of household furniture, such as side-

boards, chairs, tables, cupboards, and other objects.

As the love of beauty is a natural instinct with us, the desire to surround ourselves with works of art of all kinds is increasing very rapidly, and, in consequence, wood-carving is being applied to the most familiar household objects, so that to-day many articles that were formerly valuable solely for their usefulness, or perhaps for pleasing proportions and contours, have become things of beauty, elevating the taste and contributing to domestic happiness.

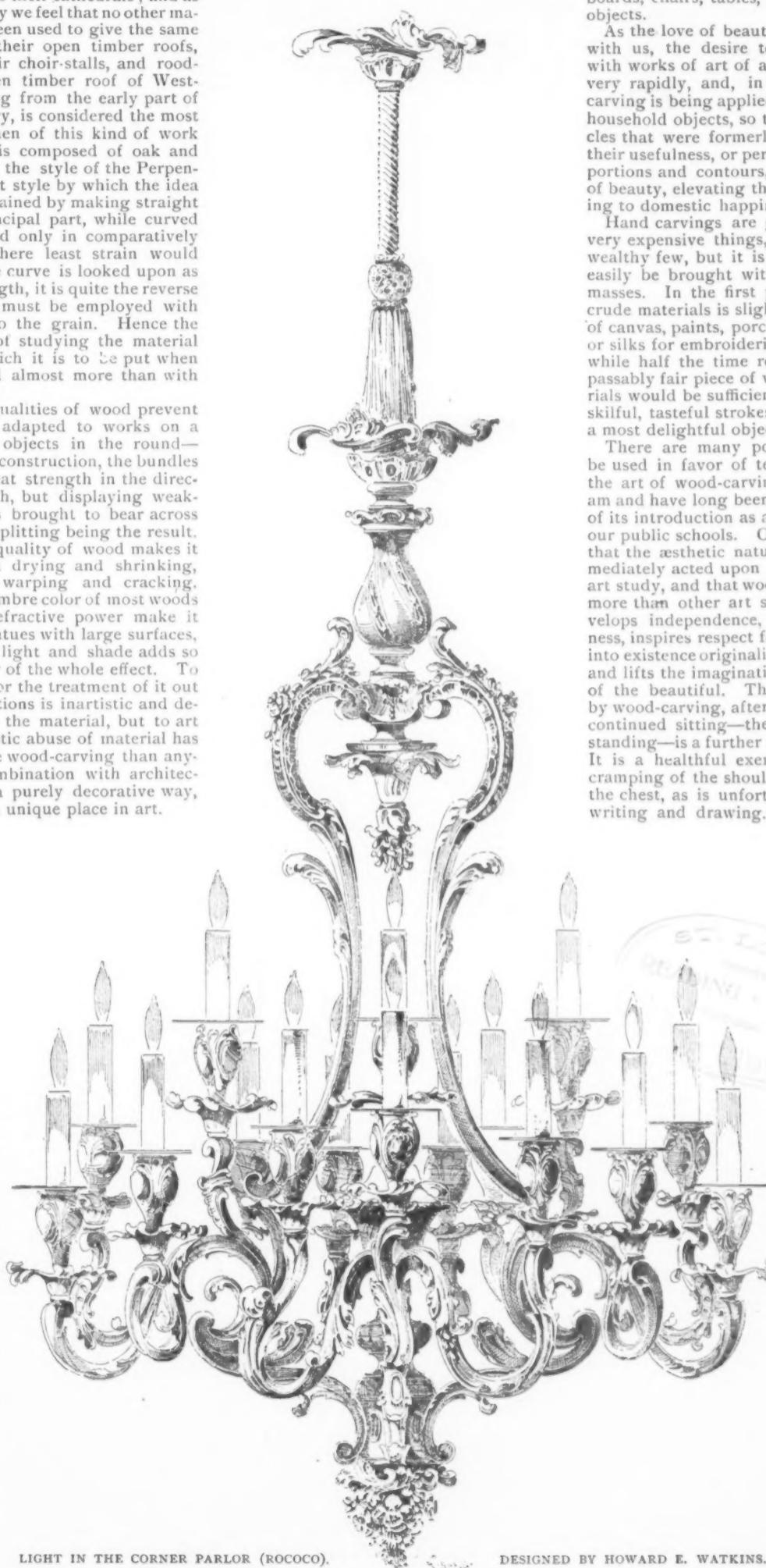
Hand carvings are generally regarded as very expensive things, only possible to the wealthy few, but it is a fact that they can easily be brought within the means of the masses. In the first place, the cost of the crude materials is slight, even less than that of canvas, paints, porcelain to be decorated, or silks for embroidering on textile fabrics, while half the time required to produce a passably fair piece of work with these materials would be sufficient to make with a few skilful, tasteful strokes of the carver's tools a most delightful object in wood.

There are many powerful arguments to be used in favor of teaching young people the art of wood-carving, and that is why I am and have long been a persistent advocate of its introduction as a branch of study into our public schools. One of the strongest is that the aesthetic nature of the child is immediately acted upon and benefited by any art study, and that wood-carving does much more than other art studies, because it develops independence, exactness and neatness, inspires respect for manual labor, calls into existence originality and creative power, and lifts the imagination up into the realms of the beautiful. The relaxation afforded by wood-carving, after long mental effort or continued sitting—the carving being done standing—is a further argument in its favor. It is a healthful exercise, as it entails no cramping of the shoulders or contracting of the chest, as is unfortunately the case with writing and drawing.

Wood-carving corrects false tendencies in drawing ; it gives confidence in handling the pencil, after the use of the tool has become familiar, and imparts a good command of the arm in making long lines, either straight or curved.

Wood-carving opens the eyes to one's surroundings, which is very desirable early in life, because an appreciation is gained thereby of many practical and beautiful things which would otherwise have been passed unnoticed, and their formative influence on the character lost forever.

In cleaning the glass of water-color paintings and engravings, the greatest care should be used to avoid rubbing the frames. They should never be wetted with the sponge or leather.



LIGHT IN THE CORNER PARLOR (ROCOCO).

DESIGNED BY HOWARD E. WATKINS.

THE ART AMATEUR.

CHURCH EMBROIDERY.

THE AGNUS DEI ALTAR FRONTAL DESIGN.



If this design of the Agnus Dei and Vesica is worked in the proper colors, a very superb piece of embroidery will be the result. It is appropriate for the festive altar frontal, and should be mounted on the white satin cloth with a dark red purse twist—dregs-of-wine is the proper shade.

The embroidery should be done on a firm butcher's linen, tightly framed.

The lamb should be worked with a blue-white filo shaded with a cold gray. The face and legs should be embroidered in tapestry stitch, except the forehead, which should, a quarter of an inch down, be worked out in little tufts in twisted outline. The stitches should be fine along the line of the nose, and should follow the outline from the ear around the end of the nose. The stitches on the other side of the face may be longer, and should follow the line from under the ear; other lines of stitches should grow straighter toward the eye to meet a line from the corner of the eye to the nostril. The rows of stitches covering the face from the ears downward must all bear the proper relation to each other, falling together down the centre of the nose, and so forming an unbroken surface. See indicating lines on drawing. Shade only a little with the gray—under the right ear—within the ears and about the eye. The legs should be worked on the same principle, keeping the shadow on the sides and defining the muscles slightly in gray. The body of the lamb may be embroidered in tapestry stitch, but this would require the most skilful embroidery that can be done. In the old work the lamb is often done in French knot, which is very effective; but, perhaps, the most satisfactory method is the twisted outline in double filo, indicating the tufts of fleece. Shade each tuft on the side to the right as you face the drawing, except where a shadow is cast, as under the chin and down the breast, where both sides may be shaded—and some entire tufts may be worked in gray. Mark out the tufts on the body, as indicated, and work them solid—row after row of twisted outline, following their shape lengthwise. One row of shadow tint will be sufficient, the rest white. The small spaces between the tufts along the lower line of the body should be worked in with simple flat stitches in shadow. The tufts should run out in feather stitch over the line of the back, or, rather, the feather stitches should be worked down from the line of the back into the tufts. Keep the body round by having the light in the centre. Work the tail in fine tapestry stitch with the light in the centre. Commence on its outer side and work on the curve. The iris, the line of the mouth, and the nostril should be worked in black. The high light in the eye should be put in with one tiny stitch of white over the black. The defining lines about the eye should be embroidered in the gray. No attempt at further coloring should be made. The entire figure must be simplified as much as possible. It is imperative to keep the outline, especially of the face. The slightest deviation will destroy the sweet expression.

The hoofs should be embroidered with black in twisted outline, running crosswise, but following the curve. The little flowers in the base should be worked in split filo or Heaton floss—the leaves in three shades of yellowish green—flowers blue, red, and pink, tiny touches of primary color.

The cross on the cruciform should be embroidered in gold brick couching. The staff should be raised by an underfilling of

working cotton carried first in long stitches, kept to the centre to raise it higher than the edges, down the length, then crossed and recrossed with slanting stitches. When thus prepared the filling should be crossed with a double thread of gold-colored filo in slanting stitches. This should again be crossed with stitches of twisted floss in golden brown taken a quarter of an inch apart the entire length of the staff. Four strands of filo may be twisted together for this work, which gives the staff a beautiful golden bronze effect.

The banner of the cross which is borne on this cruciform, like all designs for solid couchings which are outlined by curved lines, whether flat or raised, presents an especial difficulty to the amateur. It requires, however, a little forethought only to overcome this. It is obvious that on a curved form the degrees of the outer edge are longer than those of the inner. If you commence the cords or gold on the outer edge with comparatively short stitches, that is, of such a length as you would wish the general effect to present, by the time you reach the inner rows, as you fill in the surface, your spaces, having decreased in length with each row, will have become infinitesimal and altogether unmanageable. Indeed, the couching will have become a sort of satin work over a cord. If you commence with the inner curve the spaces will become wider as you work, and soon your applied surface will be in loops. These discouraging results may be avoided by calculating, before commencing the couching, what should be the average spaces between the fastening stitches. Then make the stitches on an outer or convex curve less in length, in order that they shall decrease to this average and only a little below it, or make them smaller in the inner or concave line, in order that they shall increase in a proper proportion. Just what is meant by this will be appreciated if one will study it as illustrated in the floating "Banner of the Cross." The ground of this banner is usually couched embroidery. A heavy white purse twist or mediæval cord couched over the surface in average spaces of one eighth of an inch makes an exquisite setting for the red cross emblem. The cord should be couched down with white filoselle. This will not rough in sewing through, as does the filo-floss. The lines of the upper fold of the banner should take their direction from the outline. The rest of the lines of the ground should take their direction from the outline of the cross. The two small spaces above the arms should be laid against the sides of the upper portions of the cross and terminate along the edge of the arms. It is not difficult to lose a thread where the forms narrow or to gain one where they widen, because a silk couching cord can be carried through the ground material whenever necessary. Make the couching complete to the line where the flying ends commence. Here each cord should be carried through and recommenced on the other side. It is possible to carry through the couching cord and bring it up just beside the point where it went down, in order to continue it along another row, but do not pull the stitch tight in doing this or draw the row already couched. In those places where, by the turning of the streamers, parts of them overlap each other, work the under fold first; then the edge of the upper fold, laid on afterward, will cover any defects there may be along the line on which the cords are taken through. The placing of this over-fold afterward also casts a little shadow, because it is thus made more prominent. Be very careful to end the cords perfectly along those edges of the ribbons which show a turning under. Commence to embroider the central ribbon by carrying the cord along its upper edge, and the succeeding ones should be taken through just where they

fall on the line of the lower ribbon. Keep in mind the continuation of the streamers where they appear below the ones that cover them, and then you will have no doubt as to the direction the cords should take. The cross itself, after it is laid in color, should be covered with a couched cross-barring. It should be embroidered in the well-known vivid red, and the slant of the stitches should be fixed by the slant of the diagonal of the centre of the cross, taken from the lower left-hand corner to the upper right-hand one. Place a stitch forming this diagonal and then lay other stitches, crossing the figure exactly parallel to it at intervals of half an inch. The lines of the arms take the same direction. Lay the thread against the ground surface, to be sure of the right direction before sewing the stitches through. When the guiding stitches are placed, cover the cross completely with a satin surface of these stitches, in which the guiding stitches shall form a part in their turn. It will be necessary to take these first stitches firmly, so that there will be no difference of tension visible between them and the covering work. When the surface is complete cross it at directly the opposite angle from the one at which this work is laid with stitches about one quarter of an inch apart. Couch these over-lines down with fine brickwork, or stitches which shall alternate and form a diagonal bricking. All this work should be done in one shade of red. The cross and the entire banner when finished should be outlined in one thread of fine gold. Questions are likely to arise about the line which divides the streamers from that portion of the banner which bears the cross, so it will not be carrying the matter too much into detail to say that the red cross stops here, and that the lines of the couched cords recommence in continuation on the streamers each side of the cross and at the base of it on the central streamer. No defined line of stitches should be made, the manner of the work alone should be sufficient to show this seam.

A raised edge of about a sixteenth of an inch in width, which often occurs about ecclesiastical devices, as around the outer edge of the nimbus, may be most beautifully worked in gold, fastened with a silk wrapping stitch, instead of the customary right-angle couch. Raise the narrow line with two or three rows of filling, then fasten over these a double strand of gold, with slanting stitches taken close to each side, so that they shall appear to wrap the gold. These stitches may be taken one eighth of an inch apart, and should be of a double strand of red filo.

L. BARTON WILSON.

In using spool cotton or silk, the knotting of the thread may be avoided by threading the needle before breaking off the strand; knot it at the end broken, and use it always in this direction. It will not gather up after a few stitches in those exasperating twisted knots if so used.

A STRONG cement for mending china is made in the following manner: Dissolve one dram of gum mastic in three drams of spirits of wine. In a separate vessel, containing water, soak three drams of isinglass. When thoroughly soaked take it out of the water and put it into five drams of spirits of wine. Take a piece of gum ammoniacum the size of a large pea and grind it up finely with a little of the spirits of wine and isinglass until it has dissolved. Then mix the whole together with a sufficient heat. Placing the vessel in a hot water bath will be found the most convenient. Keep this cement in a bottle closely stopped, and when it is to be used place it in hot water until dissolved. This is a very strong cement, and will unite glass to steel and fractured china to any metal.

A JAPANESE RECEPTION-ROOM.

It is evident, even from our black-and-white drawing, that the Japanese room, of which it shows a corner, is of rich and varied coloring. The room is divided by a bamboo screen, the heavy uprights of which are lacquered brown, and decorated with con-

wood fancifully carved. Beyond the screen one sees a cushioned lounge, at the back of which hangs another piece of embroidered drapery, the ground color of which is a pale sky blue. Over part of this hangs an old Buddhist kakemono painted on brownish silk and mounted with old brocades—perhaps the most costly single object in the

driven to distraction by counting over and over again the dots and lines and diamonds which dance with endless repetition before his aching eyes. For the same reason it is well to avoid the use of light or bright colors, and especially to study harmony of effect, and to eschew contrast. The furnishings should also be soft and harmonious in color.



CORNER OF A RECEPTION-ROOM, WITH JAPANESE FURNISHINGS. BY W. P. BRIGDEN.

ventional ornaments in dull gold. In front of the screen, in modern blue and white vases, are, on the one side, a dwarf pine-tree, on the other a sheaf of cat-tails. The drapery falling from a large Japanese mask over the opening in the screen is of thin Chinese silk, of a delicate celadon green, embroidered in bright colors and gold. Fish netting may be used here if preferred. The stands on which the vases are set are of teak

room, as all good works of the sort are old, and therefore precious. The rugs are modern Japanese.

THE decoration of bedrooms cannot be too simple, the principal thing being to select a paper that has an all-overish pattern that cannot be tortured into geometrical figures by the occupant of the chamber, who, especially in hours of sickness, is well-nigh

in color possibilities, carpets of certain makes undoubtedly stand at the head of all textiles. There is no other woven fabric in which the number of colors is unlimited in theory and so large in practice. It is wonderful that the scope thus given does not prove a greater attraction to those artists who are naturally stronger in color than in design. There is always a ready market for a good color sketch.

HOW TO BECOME A CERAMIC DECORATOR.

BY FRANZ B. AULICH.

IT has often been remarked that china painting does not rank so high in the field of art as do oil or water-color painting. This is partly due to the difficult medium with which we work. Even after a piece is carefully studied out and executed by the ceramic artist and has left his hands, it is subject to all the vicissitudes of firing and possibly imperfect china. These disparaging remarks are, however, more frequently occasioned by the carelessness of the artist, who has little or no idea of drawing, composition, light and shade and perspective, all of which aids to a perfect work of art should receive years of careful study. When the ceramic artist shall give careful attention to all of these details, and not until then, will he rank as one of the first in the great world of art.

The accompanying study of carnations in this number of The Art Amateur can be treated in different colors, as carnations are found in nature in many different colors. I consider the carnation one of the most difficult flowers to paint, on account of its ragged outlines. It is a stiff flower in its composition, and must be treated accordingly. To be graceful it must be idealized by moderating the stiffness of the stems, at the same time taking care to preserve the characteristics of the flower. Each flower has its own individuality, which we should always strive to preserve.

To paint this study in color, I would advise the amateur to paint one of the central flowers white, using a mixture of Yellow Green, Rosa, and Air Blue for the grays and Lemon Yellow for the centre, deepening the same with Albert's Yellow, Yellow Ochre, and some touches of Yellow Green. For the distant part of the flower an Air Blue wash should be used to exaggerate the distance. The carnation on the right and also the one above showing the side of the bud should be painted for the first firing with Pompadour and Yellow Red; for the second firing they should be gone over with Ruby Purple, shaded with Finishing Brown for the deeper tones and a little Albert's Yellow in the centre.

In painting with Universal Colors always use the lighter colors first, and gradually darken them with corresponding colors until the desired effect is produced. In using mineral colors, we should be careful always to select a make not too highly fluxed, as the flux destroys the strength of the colors and at the same time causes them to blur and lose the desired form. By giving a little harder firing a glaze will be obtained,

there being no danger of the china melting or losing its shape from the effect of great heat, as in the case of glass. A great many amateur firers only bake their china instead of firing it. The kilns should be closed tightly to prevent the gases from getting into the firing pot and spoiling the glaze.

To return to our study: I will say, use Rosa for all of the other flowers in the study. For the distant ones use a little Air Blue mixed with the Rosa to give the perspective. I would advise your giving each piece at least three firings. In this way the colors are given a chance to fire out exactly as they should be, which, however, will not be the case if the color has been put on too thickly for the first firing. We must try to get the

for the right side near the reds will heighten the effect of the design. Let the tint run over the more distant parts of the design, and then using a soft pad soften everything, taking out the high lights afterward. This treatment will give a more atmospheric effect to the picture and produce good perspective. During the process of flushing you may put in any distant flowers and leaves you may desire, getting a softer effect by painting them in the wet tint.

Now it will be ready for the second firing. The first and second firing should be stronger than the last. In the third painting, the finishing touches should be put in, which means the final strengthening of all the darker parts of the painting, and also the finer lines and veins in the flowers and leaves. This is the most difficult part of all, and no directions can be given, as it depends entirely on the artistic comprehension of the painter and his insight into nature.

In painting, the exact shade can never be given in a formula, and the student must train his eye to find the desired shade. Too much cannot be said in regard to drawing and studying from nature. In our china painting, as we have to depend on several firings, it is advisable to paint in water-colors as a side issue, as it is possible to finish a sketch in a short time before the flowers are withered.

PINE CONES AND AUTUMN TINTS.

ANY person making a study of Japanese decorations cannot fail to see how simple in all cases are the means used to tell a story; for the story is always there. Some thought is expressed that gives the decoration a reason for its being; and whatever is selected as a medium for the thought, its best points are brought out with consummate skill. Give a Japanese a stick of India ink and a pine bough, and with a few clever touches he will tell the story and poetry of a winter day—of crisp air and cold, bright sunshine; of a

drying storm, or one of those mysterious times when the air is full of silent motion, great flakes of snow falling softly, and clinging everywhere; and whatever mood he chooses to express, his perfect knowledge of detail will invest the whole with a rare charm. Master of his theme and of himself, he knows what to give and what to suppress. But we want the whole pine-tree and the country around it to tell our story of winter. Well would it be if we were content with a little knowledge of less important subjects, for in some things we are likely to lose the beauty of parts in the effort to grasp the whole. Instead of choosing always the well-known flowers and fruits for your decorations, why not turn your attention to less familiar tree growths?



CARNATIONS FOR CHINA DECORATION. BY FRANZ B. AULICH.

Most excellent models do the evergreen branches make, if we will but take them seriously. While they lack the attraction of brilliant color, they have another character and beauty, and a few species of pine alone will furnish one with good training for many a month, to learn the difference in the cones, and in their form and color at different stages of growth. The modelling

small size, but usually the whole would need to be much reduced to bring them within the limits of an ordinary decoration, as a set of ice-cream plates, for instance, or to serve the glasses for Roman punch. And supposing some are to be treated with gray backgrounds and suggestions of snow, one or at least two branches would be enough, these to be arranged so that the lines

should be noted. Another good effect would be to carry out the design in rather subdued tints, and then cross it with a spray of the same kind in raised gold, with details all wrought out in the most delicate manner.

The Larch in many varieties is pleasing. The foliage is delicate, and the whole effect light and airy. The cones are small, upright on the stem, and a bright, warm brown,



GAME PLATE. DESIGNED AND EXECUTED BY ANNA B. LEONARD.

of some is exceedingly beautiful, and to successfully represent a tuft of needles needs a clever touch indeed and close study of their grouping. Some grow two in a bunch, others three and five; naturally they fall in some regular order, and observing this prevents confusion. Some are a yellowish green, others are cold, and others show silvery lights.

There are varieties having cones of a

would be in harmony; and although stiff, the drooping needles prevent any awkwardness. Of course, in making this arrangement, conditions of growth must be observed. The cones may be past their most effective stage. Those of the White Pine, for instance, open in October, but it would obviously be out of place to represent them otherwise. If not possible to make original studies, in working from others this fact

sometimes clustering close together in a row, making pleasing contrast to the Pines. Red Cedar has fine-cut foliage, not very effective, but is redeemed by its bunches of pretty, berry-like seeds, covered with a heavy bloom of light blue, like a grape. And there is a noticeable difference in the color, some trees being a gray green and others bright yellow green.

Hemlock is graceful in every case, having

small cones borne at the ends of long, drooping sprays. The formal growth of the needles on each side of the stems gives good light and shade, and the silvery backs make a pretty diversity in color. Balsam Fir is another type. The bright brown stems show through the needles in the young growth; each twig ends with a cluster of little brown buds, and the cones grow upright. But in the Norway Spruce they are long and pendent and very handsome; the foliage, being very much thicker, makes of each spray a little green plume. In the young growth the effect is most beautiful, as they are a bright, tender color and droop so gracefully. On the old branches they are undeniably stiff, and would look much better if shown bending under the weight of heavy snow.

All the evergreens lend themselves gracefully to either natural or conventional treatment, but the Pine is perhaps the favorite and best for first experiments. The coloring would be very simple, the chief care being to prevent greens from becoming cold or monotonous; to this end keep the shadows warm, and observe well the light and shade and silvery backs. For the cones and stems Brown 17, Yellow Brown, and Pearl Gray will give about all the colors. The young cones show purple and bright, warm greens.

To make a study of several varieties of Oak would be quite as interesting, there being as much difference in the acorns as in cones. They are large and small, long and short, some all cup and others all saucer. It is an effective little object any way, the bright, polished surface of the one part contrasting with the regular marking and carved-wood effect of the other, while the beautiful leaves are a never-ending source of pleasure at all seasons, for some trees retain them in rich russet and red browns until quite late; in others the spring coloring is exquisite. Take them through the greens of summer and the changing hues of autumn, and with rather a liberal use of raised gold no richer harmonies could be asked for. Nuts have been used until they are no novelty. Let acorns take their place for a time, though the beauty of a cluster of chestnut burs will never grow old.

C. E. BRADY.

LESSONS ON GLASS PAINTING AND FIRING.

II.

THE raised paste used for glass work is the same as that used in china painting, and its application is the same. Its easiest and perhaps most charming form consists of drops or dots of the paste, which when carefully executed are always charming in effect. In scroll work employing long curves a pretty combination of lines and drops is often resorted to, the two ends of a long curve being given first with quick motions of the brush, the curve beginning always with a carefully rounded bead of the paste, from which the slender line of the arch springs with natural grace. It is easy to carry this line a short distance, but very hard to complete the entire curve with symmetry, so we express the arch itself with a line of drops, large drops in the centre of the space and smaller ones tapering off to meet the two curved ends already laid.

Paste to be used for drops should be ground very fine on a rough glass palette. Use a horn knife and mix the paste with turpentine alone; just a drop of Fat Oil is added at the end to a quantity of paste, sufficient, let us say, to fill a small teaspoon, the paste being sufficiently liquid to drop off the end of a fine brush. The drops will round prettily upon the glass surface as they fall, and will not flatten out of shape unless they are too much diluted with turpentine. The paste thickens with use and exposure to the air, and must be thinned with turpentine as required.

Circles formed of tiny dots, to be gilded after one firing and filled in with larger drops of pale enamel, blue, pink on clear

pentine until a thick, velvety mass of paste lies before you. Test this by letting it string in lines upon the glass, using a fine tracing brush with hairs of medium length.

If the lines flatten the paste is too thin and must be ground longer; if the paste crumbles as the lines are laid, grind into it a little more turpentine or add cautiously a tiny drop more of oil. Sometimes, without showing either of these faults, the paste will refuse to string easily, when a drop of Tar Oil worked through the mass will bring a magic change. Some artists add also a drop of water as a last resort.

The turpentine used for paste work should be new and fresh, old turpentine being too oily. Paste used for two or three hours consecutively and frequently thinned with turpentine requires "strengthening" occasionally with a little fresh powder and, of course, its careful proportion of oil.

F. B. HALL.

GAME PLATE.

THIS plate has an underglaze blue background. This blue is put on in the factory where the plate was made. So, in decorating it, you consider it merely as an ordinary white plate and apply your color in the same way. The design over the blue is drawn on in Chinese White (water-color); then the paste is applied in the scrolls, and the flowers are also modelled with it. A pleasing effect is obtained by using different colored golds in the garlands. The plate should be fired twice—once for the first painting of the birds and the raised paste, and the second time for the finishing and the gold. Little songsters have been selected for the cartouches instead of the regular game birds, the idea being merely to get a bright spot of color here and there.

CUP AND SAUCER.

THE design is in dull rich gold—any tint could be used just as satisfactorily. The scrolls are in paste. The jewel effect is got by using turquoise enamel. The flowers are miniature roses, and are laid in for the first firing with Rose Pompadour; they are shaded with Carmine No. 3 for the second firing. The leaves are laid in with Moss Green V, Apple Green, Mixing Yellow, Brown Green, and occasional touches of Deep Red Brown. The enamel is put on after the rest of the work is done, and is only fired once, although if not sufficiently fired, another one will be found to improve it greatly.

IN copying a design in raised paste, unless you are able to draw on the china free hand, make a tracing—a very accurate one—on thin tracing paper; fasten this to the china with a bit of wax to hold it in position. Then slip underneath the paper a piece of transfer paper, and go over all the lines with a smooth point. An ivory tracer is sold for this purpose. Fold the tracing back out of the way, but do not remove it, lest some part has been omitted, and, using the "long rigger" brush or a crowquill pen, go over the whole with the sketching ink, keeping the original close at hand, to correct any imperfect lines or curves.



CUP AND SAUCER. DESIGNED AND EXECUTED BY ANNA B. LEONARD.

THE CHILDREN'S PAGE

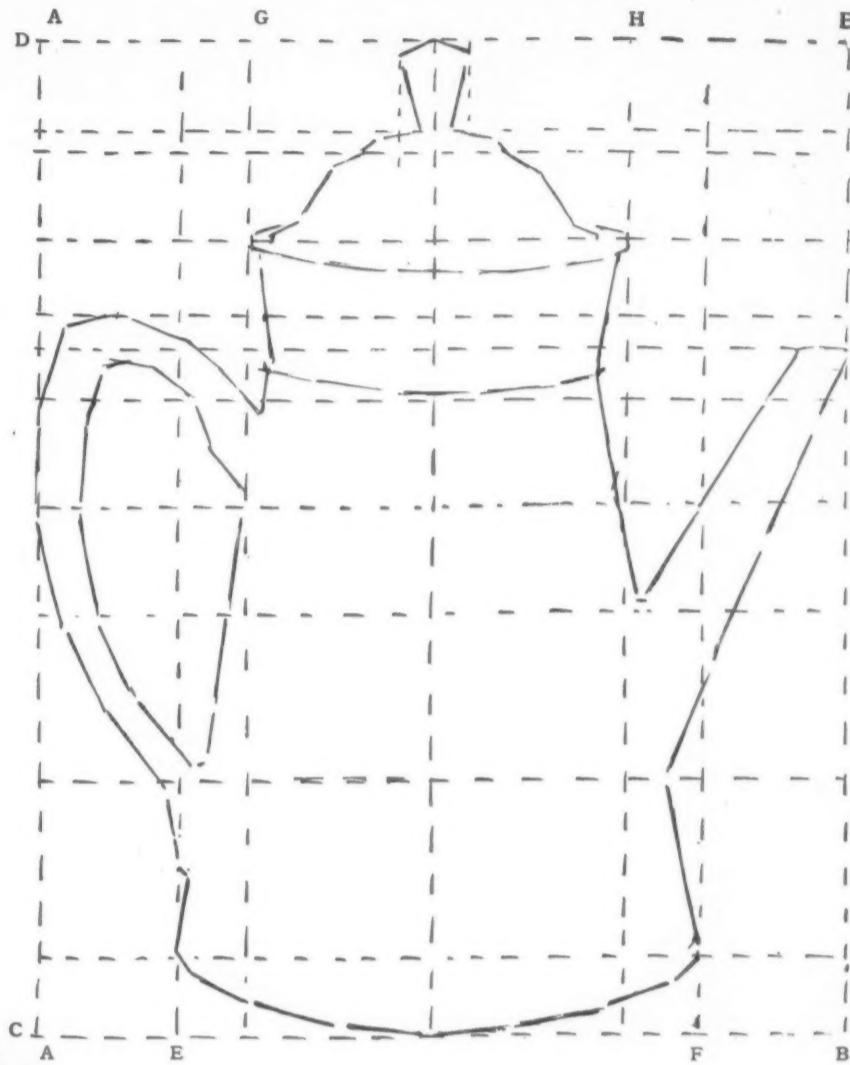
EASY LESSONS IN DRAWING.

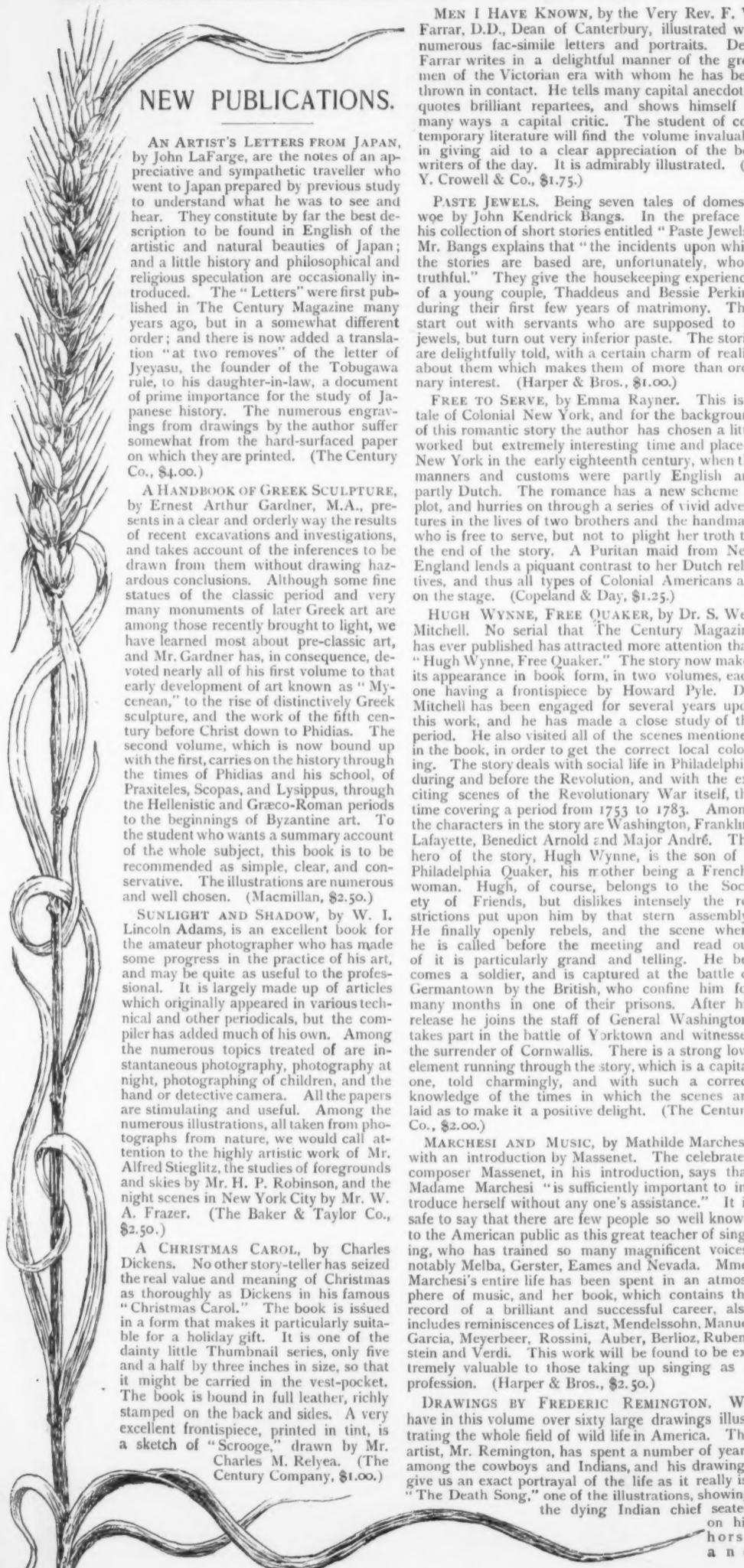
BY ERNEST KNAUFF; ILLUSTRATED BY
CHARLES A. VANDERHOOF.

III.

WHEN you drew the coffee-mill last month, the lower part of it, we feel sure, was easy for you because it was principally straight lines. Here we have an object which you will at first think difficult because it has so many curves to it—and, indeed, curves are more difficult to draw than straight lines. But you must practice at first, without much worry about these curves. You may draw the spout, for example, as in Fig. 1. Here we do not see the circular opening; this is a splendid lesson for you, for it teaches you that you may suggest an object by its proportions without drawing its details or shading it. Let us explain: for example, in Fig. 2 the black spot that shows the opening in the spout we call a detail, and the marks all the way down the spout, which show that it is a round object and that it is tin, we call shading. But in Fig. 1 we do not see this detail or shading, yet we are quite sure that the three straight lines represent the spout. Think of it a moment. Three simple lines, because they are properly placed, successfully represent the spout of a coffee-pot, which you thought at first sight would be so difficult to draw! This makes you realize how important it is that you should put down the outlines of your object in the right place—that is, in the right relation to one another. For example: suppose you wish to draw a stovepipe in three lines like the spout of Fig. 1. Could you do it by placing the lines as they are here? No, you would make the two side lines parallel all the way down, because a stovepipe is the same

width at the top as it is at the bottom. You could use the same lines as in Fig. 1, but you would place the side lines differently. If, however, you were drawing a stovepipe attached to a stove, with a joint that was larger at the base than it was at the top, you would have to spread your two side lines and make them wider apart than the sides of the pipe proper. The way this is done may be very plainly seen by the manner in which the handle joins the pot in Fig. 1. We hope you understand what we would teach you. We take it for granted that Figs. 1 and 2 show you plainly how you should draw a coffee-pot. But we would have you realize that you could also draw a stove, or a table, or any other object by the same means, and that is the reason we refer to a stovepipe. The dotted lines in Fig. 1 help to indicate the proportions of the object. The lines *A-B* and *C-D* represent the height and breadth of the entire object, while *E-F* gives you the width of the vessel itself, irrespective of the projecting spout and handle. *G-H* shows you the width of the cover of the coffee-pot, which is less than that of the base. If you wish to draw the coffee-pot first, it would be well to do so, but by no means should you stop there. You must try to draw other objects in the same way. If you find it is too warm sitting near the stove, you need not draw that, but you may draw something else—a candlestick or a lamp, for example.





NEW PUBLICATIONS.

AN ARTIST'S LETTERS FROM JAPAN, by John LaFarge, are the notes of an appreciative and sympathetic traveller who went to Japan prepared by previous study to understand what he was to see and hear. They constitute by far the best description to be found in English of the artistic and natural beauties of Japan; and a little history and philosophical and religious speculation are occasionally introduced. The "Letters" were first published in The Century Magazine many years ago, but in a somewhat different order; and there is now added a translation "at two removes" of the letter of Jyeyasu, the founder of the Togugawa rule, to his daughter-in-law, a document of prime importance for the study of Japanese history. The numerous engravings from drawings by the author suffer somewhat from the hard-surfaced paper on which they are printed. (The Century Co., \$4.00.)

A HANDBOOK OF GREEK SCULPTURE, by Ernest Arthur Gardner, M.A., presents in a clear and orderly way the results of recent excavations and investigations, and takes account of the inferences to be drawn from them without drawing hazardous conclusions. Although some fine statues of the classic period and very many monuments of later Greek art are among those recently brought to light, we have learned most about pre-classic art, and Mr. Gardner has, in consequence, devoted nearly all of his first volume to that early development of art known as "Mycenean," to the rise of distinctively Greek sculpture, and the work of the fifth century before Christ down to Phidias. The second volume, which is now bound up with the first, carries on the history through the times of Phidias and his school, of Praxiteles, Scopas, and Lysippus, through the Hellenistic and Graeco-Roman periods to the beginnings of Byzantine art. To the student who wants a summary account of the whole subject, this book is to be recommended as simple, clear, and conservative. The illustrations are numerous and well chosen. (Macmillan, \$2.50.)

SUNLIGHT AND SHADOW, by W. I. Lincoln Adams, is an excellent book for the amateur photographer who has made some progress in the practice of his art, and may be quite as useful to the professional. It is largely made up of articles which originally appeared in various technical and other periodicals, but the compiler has added much of his own. Among the numerous topics treated of are instantaneous photography, photography at night, photographing of children, and the hand or detective camera. All the papers are stimulating and useful. Among the numerous illustrations, all taken from photographs from nature, we would call attention to the highly artistic work of Mr. Alfred Stieglitz, the studies of foregrounds and skies by Mr. H. P. Robinson, and the night scenes in New York City by Mr. W. A. Frazer. (The Baker & Taylor Co., \$2.50.)

A CHRISTMAS CAROL, by Charles Dickens. No other story-teller has seized the real value and meaning of Christmas as thoroughly as Dickens in his famous "Christmas Carol." The book is issued in a form that makes it particularly suitable for a holiday gift. It is one of the dainty little Thumbnail series, only five and a half by three inches in size, so that it might be carried in the vest-pocket. The book is bound in full leather, richly stamped on the back and sides. A very excellent frontispiece, printed in tint, is a sketch of "Scrooge," drawn by Mr. Charles M. Relyea. (The Century Company, \$1.00.)

MEN I HAVE KNOWN, by the Very Rev. F. W. Farrar, D.D., Dean of Canterbury, illustrated with numerous fac-simile letters and portraits. Dean Farrar writes in a delightful manner of the great men of the Victorian era with whom he has been thrown in contact. He tells many capital anecdotes, quotes brilliant repartees, and shows himself in many ways a capital critic. The student of contemporary literature will find the volume invaluable in giving aid to a clear appreciation of the best writers of the day. It is admirably illustrated. (T. Y. Crowell & Co., \$1.75.)

PASTE JEWELS. Being seven tales of domestic woe by John Kendrick Bangs. In the preface to his collection of short stories entitled "Paste Jewels," Mr. Bangs explains that "the incidents upon which the stories are based are, unfortunately, wholly truthful." They give the housekeeping experiences of a young couple, Thaddeus and Bessie Perkins, during their first few years of matrimony. They start out with servants who are supposed to be jewels, but turn out very inferior paste. The stories are delightfully told, with a certain charm of reality about them which makes them of more than ordinary interest. (Harper & Bros., \$1.00.)

FREE TO SERVE, by Emma Rayner. This is a tale of Colonial New York, and for the background of this romantic story the author has chosen a little worked but extremely interesting time and place—New York in the early eighteenth century, when the manners and customs were partly English and partly Dutch. The romance has a new scheme of plot, and hurries on through a series of vivid adventures in the lives of two brothers and the handmaid who is free to serve, but not to plight her troth till the end of the story. A Puritan maid from New England lends a piquant contrast to her Dutch relatives, and thus all types of Colonial Americans are on the stage. (Copeland & Day, \$1.25.)

HUGH WYNNE, FREE QUAKER, by Dr. S. Weir Mitchell. No serial that The Century Magazine has ever published has attracted more attention than "Hugh Wynne, Free Quaker." The story now makes its appearance in book form, in two volumes, each one having a frontispiece by Howard Pyle. Dr. Mitchell has been engaged for several years upon this work, and he has made a close study of the period. He also visited all of the scenes mentioned in the book, in order to get the correct local coloring. The story deals with social life in Philadelphia, during and before the Revolution, and with the exciting scenes of the Revolutionary War itself, the time covering a period from 1753 to 1783. Among the characters in the story are Washington, Franklin, Lafayette, Benedict Arnold and Major André. The hero of the story, Hugh Wynne, is the son of a Philadelphia Quaker, his mother being a Frenchwoman. Hugh, of course, belongs to the Society of Friends, but dislikes intensely the restrictions put upon him by that stern assembly. He finally openly rebels, and the scene where he is called before the meeting and read out of it is particularly grand and telling. He becomes a soldier, and is captured at the battle of Germantown by the British, who confine him for many months in one of their prisons. After his release he joins the staff of General Washington, takes part in the battle of Yorktown and witnesses the surrender of Cornwallis. There is a strong love element running through the story, which is a capital one, told charmingly, and with such a correct knowledge of the times in which the scenes are laid as to make it a positive delight. (The Century Co., \$2.00.)

MARCHESI AND MUSIC, by Mathilde Marchesi, with an introduction by Massenet. The celebrated composer Massenet, in his introduction, says that Madame Marchesi "is sufficiently important to introduce herself without any one's assistance." It is safe to say that there are few people so well known to the American public as this great teacher of singing, who has trained so many magnificent voices, notably Melba, Gerster, Eames and Nevada. Mme. Marchesi's entire life has been spent in an atmosphere of music, and her book, which contains the record of a brilliant and successful career, also includes reminiscences of Liszt, Mendelssohn, Manuel Garcia, Meyerbeer, Rossini, Auber, Berlioz, Rubenstein and Verdi. This work will be found to be extremely valuable to those taking up singing as a profession. (Harper & Bros., \$2.50.)

DRAWINGS BY FREDERIC REMINGTON. We have in this volume over sixty large drawings illustrating the whole field of wild life in America. The artist, Mr. Remington, has spent a number of years among the cowboys and Indians, and his drawings give us an exact portrayal of the life as it really is. "The Death Song," one of the illustrations, showing

the dying Indian chief seated on his horse and

chanting his own requiem, is full of rare pathos; and "A Hungry Winter," with a wolf gazing over a snowy piece of desert land, evidently in search of something to eat, is drawn with that consummate skill and feeling which mark all of this artist's work. (R. H. Russell & Sons, \$5.00.)

THE CENTURY BOOK OF THE AMERICAN REVOLUTION, by Elbridge S. Brooks. This book contains the story of the American Revolution. An uncle takes a party of boys and girls to all of the historic scenes of the American Revolution, and describes the happenings at each place in a highly instructive and entertaining way. The work is profusely illustrated with more than two hundred engravings, and has an introduction by Chauncey M. Depew. (The Century Co., \$1.50.)

SELF-CULTIVATION IN ENGLISH, by Prof. Palmer. The study of English, according to Professor Palmer, has four aims, "the mastery of our language as a science, as a history, as a joy, and as a tool." He addresses himself to those who have little time and chance for study. The style is good, clear and convincing, and the illustrations are admirable. It is a most inspiring little manual. (T. Y. Crowell & Co., 35 cents.)

AUTHORS' READINGS, compiled and illustrated throughout with pen-and-ink drawings by Arthur H. Young. Recitations from their own works by James Whitcomb Riley, Mary Hartwell Catherwood, Ella Wheeler Wilcox, Hamlin Garland, Bill Nye, Eugene Field, Will Carleton, Em Quad and Opie Read. One of the charms of this book is its pen-and-ink drawings, in which Mr. Young has cleverly caught his authors in their most familiar pose. (Frederick A. Stokes Co., \$1.25.)

GONDOLA DAYS, by Hopkinson Smith, is one of the most readable books of travel of the season. Mr. Smith's journeys in this volume are confined to Venice; but there is much to see in Venice which is not seen by the average tourist. Our author was not content with "doing" St. Mark's and the Doge's Palace, but has hobnobbed with fishermen, bargained with bric-a-brac dealers, taken notes between bates at the cafés, strolled in palace gardens, and sketched and painted everywhere. Mr. Smith is almost as much at home in Venice as in New York—perhaps more so; he has made acquaintances of all the old fishwives, lazy gondoliers, and retired professors, who have nothing better to do than to tell him stories, which he recounts to his readers—tales of the beautiful and romantic Contessa Alberoni, and of the popular cookery, which is wonderful. The natives, he tells us, eat cakes made of tomatoes and ground chestnuts, and season their fruits with mustard. There are many pretty illustrations by the author. (Houghton, Mifflin & Co., \$1.50.)

THE FREEDOM OF THE FIELDS and TRAVELS IN A TREE-TOP, by Charles C. Abbott, are two companion volumes brought out sumptuously for the holiday season by the publishers. One does not have to dip very far into the contents of these volumes to find out that the author loves nature. His "April Day Dream" is full of poetic sentiment, and most of us will agree with his dissertation on "Company and Solitude." "Dreaming Bob" and "Winkle the Elf Man" have a vein of quiet humor running through them which makes them indescribably delightful. "My Neighbor's Wood-Shed" is a homely sketch, but told in the same instructive and entertaining way which marks all of his stories. "The Witchery of Winter," in which the author gives an account of a country walk in December, is beautifully told. The books throughout abound in good things, and we congratulate the author on his charming studies of nature. (J. B. Lippincott Co., \$3.00.)

THE BOOK BEAUTIFUL. Mr. Thomas B. Mosher, of Portland, Me., sends us some exquisite examples of "The Book Beautiful." In his Old World Series, for example, we have "The Sonnets of Michael Angelo Buonarotti;" "Sonnets from the Portuguese," by Elizabeth Barrett Browning; "Helen of Troy," done into rhyme from the Greek Books by Andrew Lang. This Old World edition of Helen of Troy has the merit of being the first American edition without abridgment, and it will be found to be a very lasting production, second only—if so much be conceded—to William Morris's splendid version of this old Greek love story. "Atlanta in Calydon," a tragedy by Swinburne, completes the set. This Old World edition combines in one the requirements of an ideal pocket volume with a veritable little *édition de luxe* fit for the most exacting book-lover. In the Bibelot Series we have "An Italian Garden," by A. Mary F. Robinson, and "Long Ago," by Michael Field, which will be hailed as a genuine literary treat by all book-lovers. In the Brocade Series we find "The Story of Cupid and Psyche," done out of the Latin of Apuleius by Walter Pater; "The Story Without an End," translated from the German of F. W. Carow by Sarah Austin, and "The Centaur and the Bacchante," two

prose poems done into English from the French of Maurice De Guerin by Lucie Page. Most of Mr. Mosher's reprints are books that can no longer be obtained save in first editions so enormously high priced as to be out of the reach of all save the very wealthy. Each of these exquisite little volumes is carefully wrapped, the wrapper being held together with a gold seal, and sent out in a slide box, the opening of which is carefully protected by a movable piece of scored cardboard. The titles are clearly printed on the back of the box, and as this is meant to be a permanent holder for these choice little books, it is readily found on one's shelves, aside from the pleasing fact that they are carefully protected against all possible attacks of dust. These volumes are extremely cheap when we reflect on the beauty of their production. The Old World and Bibelot Series sell for \$1.00 a volume and the Brocade Series at 75 cents.

THE RING AND THE BOOK, by Robert Browning, from the author's revised text; edited, with critical notes and introduction, by Charlotte Pater and Helen A. Clark. Browning's great poem, "The Ring and the Book," has well been compared to a Gothic cathedral. When it first appeared, people were almost staggered at its immensity and originality; but as time has gone on its greatness has been fully realized, until now it is accepted as one of the masterpieces of the century. The volume has a fine portrait of Browning as a frontispiece and is well illustrated. (T. Y. Crowell & Co., \$2.00.)

THE BEACH PATROL, by William Drysdale, illustrated with five pictures by Charles Copeland. Tom Perry, a boy of sixteen, gets a situation with the great Harbor Life-Saving Crew, and the author tells in an admirably graphic manner of the dangers and exciting episodes which occur in the lives of these brave life-savers. The real moral of the book is that any earnest, honest boy who really tries can make himself an honorable place in the world. (Wilde & Co., Boston, \$1.50.)

THE HISTORY OF THE LADY BETTY STAIR, by Molly Elliot Seawell. The scene of the story is laid in Scotland, in the year 1798, when the Palace of Holyrood was inhabited by the Comte d'Artois, afterward Charles the Tenth of France, and his wife Marie Thérèse, with a numerous suite, among them being the Lady Betty Stair, daughter of an old Scottish chieftain. A young lieutenant, De Bourmont, falls in love with the Lady Betty, and she returns his love, and all would have gone on happily had she not been led to believe that he was the murderer of her brother Angus, who had been mysteriously killed some months before. She takes refuge in a convent devoted to the Sisters of Mercy, and it is only after she has taken the final vows that bind her to conventual life forever that she discovers that De Bourmont is innocent. She bravely devotes the rest of her life to nursing the sick and wounded soldiers on the battlefield, while De Bourmont, who has plunged into active work in the service of his country, has risen to be a general. When they finally meet it is, as one might expect, on a battlefield in Algiers, where he decorates her with the tried cross of bravery, and the description of the scene where they look back over the vista of thirty years and see themselves, she as the Lady Betty Stair and he the gay young lieutenant, is one of exquisite feeling and pathos. The book is beautifully illustrated by Thure de Thulstrup. (Charles Scribner's Sons, \$1.25.)

THE BETH BOOK, by Sarah Grand, is a novel with a purpose—which is to rail at the world and the church and to glorify the modern, crusading woman. It is, notwithstanding, readable, and even amusing, not the least amusing passages being those wherein the author is serious. The opening chapters, in which the heroine is but a bright and somewhat self-willed little girl, are the best. When she becomes an authoress and a lecturer on "The Desecration of Marriage," the reader's interest begins to wane. It revives when Mr. Cayley Pounce comes on the scene and makes love to Beth, who by this time has been married and has separated from her husband, and utterly dies out toward the end, which seems to promise a sequel. Ideal and the Heavenly Twins are introduced as subordinate characters; but they also have lost all their vivacity and charm, such as they were. (D. Appleton & Co., \$1.50.)

THE STORY OF AN UNTOLD LOVE, by Paul Leicester Ford, is in journal form, told by the hero, Dow Walton, who makes a brave effort to pay back an enormous amount of money which his father had embezzled from his ward. After a series of brave struggles and disappointments, all ends happily by Dow marrying the ward. The book is exceedingly well printed and charmingly bound. (Houghton, Mifflin & Co., \$1.25.)

NATURE'S DIARY, compiled by Francis H. Allen, is a prettily illustrated book, showing a calendar of birds and flowers coming in their proper seasons. There are quotable paragraphs from prominent authors and poets, for every day in the year, but the

paragraphs are selected from Thoreau, and this is largely owing to his wonderfully picturesque and epigrammatic style. The work has been most carefully compiled, and the selections have been made to fit each day with a great deal of precision and exactitude. (Houghton, Mifflin & Co., \$1.25.)

DIANA VICTRIX, by Florence Converse. The scenes are laid in New Orleans, the White Mountains, New York and Boston. The Southern type of woman is compared with the Northern in a very effective way. Two of the leading characters in the story are young women from Boston who, having graduated from college and formed a strong friendship while there, become modern bachelor women. Their high aspirations and experiences are set forth with much skill. (Houghton, Mifflin & Co., \$1.25.)

YUTZO, THE GOD OF 763 B.C., by Lord Gilhooley. The author goes to Paris and picks up one of the antique shops a little ivory heathen idol. This he carries home with him to his rooms, and, taking it out of its wrappings, places it on a stand. The little god suddenly becomes imbued with speech, and delivers himself of many wise as well as witty epigrams on life, etc., which the author has carefully preserved. The book is bound in dull brown sackcloth, with rough edges, and is printed in brown on tobacco paper, which gives it a very antiquated appearance. (Frederick A. Stokes Co., \$1.00.)

ROMANCE AND REALITY OF THE PURITAN COAST, by Edmund H. Garrett. This book gives a capital description of the favorite "North Shore" of the Massachusetts coast, and history and legend are interwoven with word pictures of the many beautiful spots which a trip along the shore and through the country roads discloses. It is profusely illustrated by the author. (Little, Brown & Co., Boston, \$2.00.)

DE AMICITIA, by M. Tullius Cicero, translated from the Latin by Benjamin E. Smith. Nothing exists in literature more pathetic than the figure of Cicero sitting down alone in his country library, dedicating to his lifelong friend Atticus the touching meditation "De Amicitia." Although two thousand years have passed since that time, no one has equaled Cicero's definition of friendship: "Friendship is nothing else than harmony of opinion and sentiment about all things human and divine, with good-will and affection." (Thumbnail Series. (The Century Co., \$1.00.)

ROMANCES OF COLONIAL VIRGINIA, by Maud Wilder Goodwin. I. THE HEAD OF A HUNDRED, being an account of certain passages in the life of Humphrey Huntoon. This is a most genuine and delightful romance, holding its reader entranced from beginning to end. II. WHITE APRONS. A Romance of Bacon's Rebellion, Virginia, 1676, by the same author, is an exquisite little story, with a crispness and freshness about it that is not found in the ordinary novel, and showing an astonishing fidelity regarding the conditions that prevailed in those Colonial days. The New Holiday Edition of these charming historical romances is put up in a neat box and sold only in sets. (Little, Brown & Co., \$3.00.)

THE CRIME OF SYLVESTRE BONNARD, translated from the French of Anatole French by Arabella Ward, with illustrations by E. Boyd Smith. "The Crime of Sylvestre Bonnard" has justly taken its place as one of the typical examples of romance in the highest and purest French style. The title would lead one to suppose that it was a sensational story, whereas it is merely a most fascinating account of how an old antiquarian discovers in a very humble position the daughter of his first and only love. The book is full of fine touches, and refinement pervades every page. The translation is an admirable one. (T. Y. Crowell & Co., \$1.00.)

THE SKIPPER'S WOOGING, by W. W. Jacobs, is a delightful seafaring story, told with that clever and wholesome humor which makes all the tales by this author such fascinating reading. (Frederick A. Stokes Co., \$1.00.)

CAPTAINS COURAGEOUS, by Rudyard Kipling. This is a thrilling story of adventure for boys, and is Mr. Kipling's first American novel. The hero, Harvey Cheyne, son of a multimillionaire, is only fifteen years of age, and has been frightfully spoiled by his mother, who adds to her follies by giving him two hundred dollars a month for pocket money. He falls overboard on a transatlantic steamer, and is picked up by the crew of a fishing vessel. They refuse to believe the yarns of his wealth and greatness, and promptly set him to work; he has six months of continual hardship and adventure until he reaches home. The book gives us one of the most realistic pictures of life on the Grand Banks that has ever been drawn, and it appeals with equal force to young and old. It is profusely illustrated

by W. Taber. (The Century Co., \$1.50.)

SERAPHITA, by H. de Balzac. Translated by Clara Bell; with a preface by George Saintsbury. In this work we have the most striking examples of Balzac as a brilliant essayist. (The Macmillan Co., \$1.50.)

THE LOVE AFFAIRS OF SOME FAMOUS MEN, by the author of "How to be Happy, Though Married," gives the love adventures of authors. It is highly entertaining reading, for the book all through abounds in anecdote. (Frederick A. Stokes Co., \$1.50.)

LYING PROPHETS, by Eden Phillpotts. In this novel we are introduced to a wealthy landscape painter and a beautiful country damsel whom he has made his model. Joan Tregenza is her name, and it is not hard to imagine the sequel. The plot is indeed trite enough, yet it holds its reader all throughout. There are some fine touches of humor in it, but they are rare, for, in the best sense of the word, it is a religious novel. Joan Tregenza, although only a rough Cornish maiden, is a heroine, and does her duty in a way that is worthy of all praise. (Frederick A. Stokes Co., \$1.25.)

TAKEN BY SIEGE, by Jeannette L. Gilder, is a novel which was brought out some ten years ago as a serial by Lippincott's Magazine, and later on published in book form. It is a very exciting and cleverly told tale of a young journalist's career in New York as a reporter on one of the great dailies. The details are given with such fidelity that one knows the author must have gone through the routine of newspaper office work. (Charles Scribner's Sons, \$1.25.)

IN OLD CREOLE DAYS, by George W. Cable gives us a collection of seven short stories, written with rare insight into and knowledge of the old Creole days, which makes the work of this author so popular. "Tite Paulette" and "Madame Delicieuse" are two particularly fine examples, the former dealing with the question of caste. It is superbly illustrated with twenty-two illustrations by Albert Herter in his very best style. The publishers are to be congratulated on the excellent manner in which these pictures have been reproduced. The book is most effectively bound and the letter-press clear and good. (Charles Scribner's Sons, \$6.00.)

A FOUNTAIN SEALED, by Sir Walter Besant. This fascinating story is supposed to deal with the courtship of George the Third while he was a young man; the heroine is a pretty Quakeress, called Hanna Lightfoot. How nearly the latter missed becoming the wife of a king we leave for the reader to find out. The manners and customs of the age are faithfully portrayed, and the parting scene is indescribably pathetic. The book is well illustrated and has a most dainty binding. (Frederick A. Stokes Co., \$1.50.)

JOHN HALIFAX, GENTLEMAN, by Dannah Maria Muloch, is one of the most widely read novels of the present day, and it gives an almost perfect picture of English life in the first part of the nineteenth century. The book is admirably illustrated by Alice Barber Stephens. (T. Y. Crowell & Co., \$1.50.)

A CAPITAL COURTSHIP, by Alexander Black, gives us a story of Washington's political life; of course a love story runs through it. We sympathize with the extraordinary heroine, Viola Winfield, while we do not in the least pretend to understand her. There are seventeen illustrations by the author, among them a fine one of ex-President Cleveland writing his Message, and another that of President McKinley engaged in the same arduous task. (Charles Scribner's Sons, \$1.00.)



THE ART AMATEUR.

THIS COUNTRY OF OURS, by Benjamin Harrison, ex-President of the United States, attempts to give some notion of the working of our complicated governmental system, which is so well known to most of us in detail that we fail to comprehend its larger relations. But little space is given to the Constitution and the legislative and judicial departments; but there are seven chapters on the rights and duties of the Presidency; the Post-office and the Navy get two chapters each, and the State Department, the Treasury, the Departments of War and Justice, and the Departments of the Interior and of Agriculture one chapter each. The Smithsonian Institution and other independent boards and commissions are treated of in a separate chapter. A full index adds much to the usefulness of the book. (Charles Scribner's Sons, \$1.50.)

LOVE'S MESSAGES. The originality of this little volume, which was compiled and designed by a cousin of Chief Justice Fuller, consists in its clever imitation of the pocket check-books. Each page is detachable and contains a text and an appropriate stanza of poetry, together with a blank for date and signature. The little page is torn out to be sent as a bit of cheer or comfort to absent friends. Nothing more attractive and useful for a friend's writing-desk could be imagined. (T. Y. Crowell & Co., 75 cents.)

FAC-SIMILES OF WATER-COLORS, by Paul de Longpré. The book contains eighteen admirably reproduced examples of this well-known artist's work and is most tastefully bound. (Frederick A. Stokes Co., \$3.00.)

IRISH IDYLLS, by Jane Barlow, is a charmingly written story of Celtic life which will appeal to most people, as it gives a perfect picture of life among the poor of the Connemara bog lands, as well as the legendary lore that abounds in Ireland. It is profusely illustrated by Mr. Clifton Johnson from a fine collection of photographs which he took in the Connemara bog lands for this edition. It is most elaborately got up. The cover is green, with a design of clover leaves. (Dodd, Mead & Co., \$2.00.)

BARBARA, LADY'S MAID AND PEERESS, by Mrs. Alexander. The heroine, Barbara, is the legitimate daughter of a peer, though brought up by her mother's people, who are in very humble circumstances. After serving as maid in the family of which she eventually becomes the head, she wakes up one morning to find that she is a real live baroness with twenty-five thousand a year. She becomes the benefactor of the girl to whom she was maid, and the story proceeds happily along to its ultimate conclusion. (J. B. Lippincott Co., \$1.25.)

DEAD SELVES, by Julia Magruder, is not only a very interesting story, but it takes a high position as a study of character and its development, and the growth of the heroine from the butterfly stage into the earnest, serious woman, ever looking upward to high things, is very realistic. (J. B. Lippincott Co., \$1.00.)

BALLADS OF YANKEE LAND, by William E. Penney. This, the first collected edition of Mr. Penney's poems, are notable for their pleasing choice of subjects and homely pathos and humor, the scenes being laid in New England. Anything more delightful than his account of "That Dear Old-Fashioned Kitchen," "Uncle David's Conversion," "Bread on the Waters," and "Moving to the City," can hardly be imagined, and the dialect used is surprisingly clever. (T. Y. Crowell & Co., \$1.50.)

THE POETICAL WORKS OF MATTHEW ARNOLD. Complete edition, with a biographical introduction by Nathan Haskell Dole. This present edition, which is the most complete ever published, is enriched by the addition of some of Arnold's youthful work, including his prize poems, "Alaric at Rome" and "Cromwell." It is beautifully printed and bound. (T. Y. Crowell & Co., \$1.50.)

SINGING VERSES FOR CHILDREN, words by Miss Coonley, illustrations by Miss A. K. Tyler, music by Eleanor Smith, Jessie L. Gaynor, F. W. Root, and Frank H. Atkinson, is a collection of eighteen songs designed to suit all occasions, that for Christmas being especially pretty. This book is most tastefully illustrated, and songs and music very bright and catchy. (Macmillan & Co., \$2.00.)

DAYS OF JEANNE D'ARC, by Mary Hartwell Catherwood. In this simple romance, in which Mrs. Catherwood has reproduced the scenes in the life of Jeanne d'Arc with much fidelity and picturesque effect, we are shown, not a warlike maid, but a timid, loving, trusting child, deeply religious, and filled with a passionate love of home and country—a love so strong and unselfish that by it she saved France. (The Century Co., \$1.50.)

THE FLAME-FLOWER AND OTHER STORIES, by James F. Sullivan, is a quaint collection of stories illustrated with one hundred pictures by the author.

"The Lost Idea" and "Old Primrose" are two especially amusing stories, and young people will hail this book with delight. (J. B. Lippincott Co., \$1.50.)

THE BIG HORN TREASURE, by John F. Cargill. Mr. Cargill's tale of Rocky Mountain adventure is fresh and wholesome and ought to please all boys. It has twenty full-page illustrations which give all the varied and characteristic scenes in the mining regions of the West. (A. C. McClurg & Co., \$1.25.)

THE LOST GOLD OF THE MONTEZUMAS, by W. O. Stoddard, is a story that will delight the heart of many a lad with its daring adventures among the Indians. There is a fine account of the old Alamo Fort in Texas. Several strong illustrations complete this fascinating story. (J. B. Lippincott Co., \$1.50.)

THE PAINTED DESERT, a story of Northern Arizona, by Kirk Munroe, capably illustrated by F. H. Lungren, is a book which cannot fail to please all boys, being full of the most exciting and surprising adventures. The hero, Todd Chalmers, gets lost in crossing the desert, and almost dies from hunger and thirst, when fortunately he discovers a hidden valley lying in the interior of one of the high plateaux called Mesas. In this valley he finds an old Quaker and his wife who have lived here for many years, with only an Indian boy for company. Next follows an exciting adventure in a diamond mine, and the book winds up with a glorious account of a trip down the Grand Cañon of the Colorado. (Harper & Bros., \$1.25.)

BEING A BOY, by Charles Dudley Warner, with illustrations by Clifton Johnson. In this book we have a true and faithful picture of a boy's life on a New England farm, and it is written in a quiet, humorous way, which makes it of more than passing interest. The illustrations are very good. The book is well printed. (Houghton, Mifflin & Co., \$2.00.)

R. H. RUSSELL & SONS send us some charming examples of children's books. An Alphabet by William Nicholson, done by his wonderful new process, is particularly interesting. "The Legend of the Dumpies" and "The Autobiography of a Monkey" are highly humorous. "The Blackberries and their Adventures," by Edward W. Kemble, showing the gay doings of a lot of little darkies, will provoke a great deal of merriment among the little ones they are designed to please. Messrs. Russell also send some particularly artistic calendars, the most notable being designed by Remington and Kemble.

THREE OPERETTAS, by Henry C. Bunner. Music by Oscar Weil. The titles are "Three Little Kittens," "Seven Old Ladies of Lavendar Town," and "Bobby Shaftoe." These little operettas are arranged in a very simple and easy style for the little people they are meant to amuse. The music is light and tuneful and readily learned. (Harper & Brothers, \$2.50.)

THE PINK FAIRY BOOK, edited by Andrew Lang, is a delightful book of fairy tales which will please children of all ages. Mr. Lang has given us other such tales which have been extremely popular, and he has a host of admirers among the little folk, whom he most certainly knows how to amuse and entertain. (Longmans, Green & Co., \$2.00.)

THE ROVER'S QUEST, a story of Foam, Fire, and Fight, by Hugh St. Leger, with six illustrations by J. Ayton Symington, is a story which will not only be keenly enjoyed by boys, but also by their elders, for although abounding in incident and adventure, the moral tone throughout is good. (J. B. Lippincott Co., \$1.25.)

AULD LANG SYNE AND OTHER SONGS is a dainty little collection of Scotch songs. It is prettily bound and has numerous illustrations by C. Moore Smith. (Frederick A. Stokes Co., 75 cents.)

THE FIRST CHRISTMAS TREE, by Henry Van Dyke, is a charmingly written German legendary tale. Time, 722 years after Christ. The book is one that will be read with absorbing interest by all young people. The four illustrations by Howard Pyle are excellent. (Charles Scribner's Sons, \$1.50.)



LITTLE FOLK LYRICS, by Frank Dempster Sherman, will enchant the little people. We cannot imagine a happier gift for them than this dainty book, so appropriately illustrated by Maude and Genevieve Cowles. (Houghton, Mifflin & Co., \$1.50.)

THE HOLIDAY PUBLICATIONS OF MESSRS. RAPHAEL TUCK & SONS, this year, show the same high standard of artistic excellence which has ever characterized their productions. The Christmas cards and little booklets are very dainty, and designed with a rare appropriateness to the season they symbolize. They are all so charming that it is hard to say which is the best. The hanging calendars surpass anything Messrs. Tuck have gotten out before. "Where Roses Grow" is a particularly handsome example, as are also "The Forget-Me-Not," "Flowers of the Year," and "Golden Words." Children of all ages will be fascinated with the "Mayflower" Calendar, it being an exact reproduction of that famous boat, showing children and dogs on board, and an old fisherman with pipe in his mouth seated at the tiller. A little pennant, mast, and automatic sail finish up this most unique calendar. The designs used are particularly meritorious and well chosen. Among the Raphael Tuck picture-books for children, edited by Edric Vredenburg and illustrated by Ellen Welby, Frances Brundage, M. Bowley, etc., nothing can be prettier than "The Children's Hour" and "Just One More," with their illustrations of birds, kittens, etc.

THE FATHER TUCK NURSERY SERIES is a delightful collection of old-time favorites bound in stiff covers and showing the brightest of pictures. Some of the subjects of those fascinating books are, "Ise Topsy," "Pets," "The Six Swans," and "A. B. C." "Hamlet, Prince of Denmark," by William Shakespeare, illustrated by Harold Copping, is another delightfully illustrated book presented for the holiday season. It will appeal to all lovers of Shakespeare, young or old, with its beautiful illustrations in color, which make it so unique a gift for the Yuletide.

TREATMENT OF DESIGNS.

TABLE-TOP IN PYROGRAPHY.

THE wood for the table should be of straight-grain maple, free from knots and sap markings. It should be well planed, scraped, and sandpapered with fine sandpaper No. 00. When all the scratches are removed, polish with shavings or excelsior. The drawing is then transferred. It will be seen that our design gives just one half, and that all four corners repeat. When one side is transferred it will only be necessary to turn the design round and transfer the other half. All the decoration should be burned in with a light line, then the background should be done, making the scrolls with the blower or brush. When finished, the outline shading should be attended to, then the modelling, which is partly done with the line burner and enlivened with the brush, graduating the tone from the shadows. Finish with beeswax and turpentine.

EMBROIDERY—CENTRE-PIECE AND DOILY.

THIS charming design for a centre-piece is peculiarly adapted to the season, and would make a very suitable Christmas gift. The design should be worked on either "old bleach" or heavy butcher's linen, which is preferable for several reasons; so large a piece as this needs weight and body. The edge is scalloped with white Spanish floss in close buttonhole stitch. For the mistletoe leaves select filo-floss of a rather light shade of grayish green. The berries are white shaded with palest nile green. They may be done in the regular Kensington stitch, or stuffed and raised high from the linen. To get this effect cross first with heavy white darning cotton, and then work over with the silks. For the holly select the rich greens seen in the natural leaf, shading from quite light to dark tones. The direction of the stitches must be from the centre of the leaf to the edge, following the direction of the veins shown in the design. The berries should be done in the same method as is selected for the mistletoe, either raised or flat. The brilliant red berries of the holly will give a charming effect if the greens are properly chosen for the leaves. The work must all be done in a frame to insure success. Done without the frame, the linen is almost sure to draw more or less. The scalloped edge is improved and made more durable if it is first run around the outer line with a heavy linen thread. The button-hole stitch can hardly be done too closely to make a perfect edge. The small doily is treated in the same manner as the centre-piece, except that a finer linen would be preferable, if butcher's linen is used for the former.

CORRESPONDENCE.

OIL AND WATER-COLOR PAINTING.

J. C. T.—Glazing in water-color painting means the process of altering or bringing out to its pitch the tone of a color, by passing over it, when dry, a thin wash either of another and transparent color, or of any kind of gum or varnish.

F. F.—To paint the berries of the mistletoe, use Cadmium, Raw Umber, White, a little Cobalt or Permanent Blue, Madder Lake, and a very little Ivory Black. In the shadows add Burnt Siena. Paint the green leaves with the colors given for the holly leaves, but add more Cadmium and Raw Umber, and also substitute Vermilion in the local tone in place of Madder Lake.

F. W.—It would be a simple matter to introduce a figure into your water-color, even if the landscape were quite finished. You can remove portion of color to make room for it, by wetting the part with water, and, after it has soaked a while, pressing it gently with a soft cloth. When the spot is dry, you may use a crumb of rather stale bread or india-rubber.

M. B.—To mount the paper on the usual drawing board the proceeding is as follows: A margin about half an inch wide is bent up on each of the edges of the paper, the sheet is then turned over, the back well wetted, and allowed to soak for a few moments, care being taken that it is kept equally moist all over. It is then to be turned again, so that the wet side may be next to the board. Strong paste must be applied to the edges, which are then to be rubbed down, the paper being at the same time drawn outward. The edges should be burnished with the handle of a knife, by which means the air is pressed out, and the proper adhesion is insured. The board should be placed horizontally while the paper dries, during which time it should be occasionally looked at; and if the blisters which naturally rise in consequence of the wetting do not seem to decrease, a few holes may be pricked in them with a needle, by which the air will escape. Should this plan, however, not prove successful, a sponge must be passed over the whole surface, moistening the paper especially toward the edges. Practise this on small sheets until you acquire the facility necessary for stretching larger ones.

P. P. C.—In choosing flowers for painting, get the largest of each kind, not only because they are the finest, but because they are the easiest to paint. One is also likely to make up for having small and poor flowers by putting many in a group, which increases the difficulties greatly. Large flowers, too, conduce to largeness of effect. The amateur will do well to begin his painting with the more broken tones and the shadows, trying to match them first on his palette or a separate piece of paper, and leaving the more brilliant local tones for the last. In the case of flowers much streaked or variegated, like tulips, zinnias, and some azaleas, the varied local tones should be laid in and modelled as much as possible while wet. Otherwise the stripes and markings will appear too harsh.

S. S. R.—When the pose will permit, it is very desirable that the hands should be kept near the face, to avoid the presence in the picture of two spots of nearly equal interest at a considerable distance apart. Hence the old masters were fond of painting halberdiers resting on their weapons, girls carrying, on a level with their heads, vases or baskets of fruit or flowers, and similar subjects, which brought face and hands close together. Hence, also, when this was not possible, they usually elaborated the costume and rather slighted the hands. Rembrandt, especially, was fond of throwing the hands of his portraits into shadow, or representing his sitter as wearing heavy gloves, while he made as much as possible of ruffles, furs, and embroideries, particularly about the neck and bust.

M. O. P.—Artists, as a rule, do not prepare their canvas, but buy it ready for painting. The preparation is tedious and requires experience. If it is not well done it will cause the painting to crack. The simplest method is as follows: Stretch the canvas firmly upon a wooden frame by tacking or lacing the edges with cord put through the selvedge of the linen. First prepare a good, strong, clear glue, and while it is warm spread it very thinly and evenly over the canvas. A coating of white lead is now put thinly and smoothly over the glue, and when this is dry, a final coat of light, warm gray paint is spread evenly over the whole. Use White, Yellow Ochre, Burnt Siena, and a very little Black to produce the gray tone. Some manufacturers mix turpentine with the paint. This gives a dull finish, which is much liked by some people.

M. W.—When painting roses, if they begin to wilt, the most effectual way to restore them is to plunge them into water up to the very blossoms, and put them away into a cool room or refrigerator for half an hour until they are refreshed. It is not easy to replace them just as they were at first, but it is necessary to do so in order to go on with the study if it is partly painted, because the roses must be in the same relation to each other as at first, on account of the reflections and shadows.

WASH DRAWINGS.

F. L. J.—Wash drawings for reproduction are generally drawn upon a medium grade of Whatman's or other good water-color paper. The coarseness of the grain or texture is a matter of choice with the artist, some preferring a smooth surface of very thick cardboard, while others select a rough-grained paper of ordinary thickness. The principal requisites for such drawings are that the paper shall not be too rough, and that the ink shall be a pure, rich black. The pens, both large and small, are as much matter of choice with the draughtsman as are the brushes of the painter. In fact, some pen-and-ink drawings are made partly with washes, and a fine camel's-hair brush is used in conjunction with the pen. This method is especially noticeable in some of the clever illustrations seen in French magazines and papers. In some cases Chinese White is used in conjunction with the India Ink, the technique here being a combination of line and wash. For this style of drawing a heavy water-color paper is most satisfactory.

TO CLEAN A PLASTER CAST.

S. M. B.—To clean plaster casts is generally very unsatisfactory. The yellow spots are the hardest to remove. These are caused by iron in the gypsum. When plaster casts are new is the time to prevent this formation. This is done by hardening the surface, which is a very simple process. Make a hot saturated solution of borax and apply to the cast with a brush. Two or three applications will generally be sufficient, yet sometimes five and six may be necessary. Next apply hot a saturated solution of chloride of barium (two coats); after this two or three applications of soap and water. Rinse off thoroughly in clean water, or until the water forms beads upon the surface of the cast. To further whiten, apply flake-white rubbed up in gum water, using a wide camel's-hair brush.

INTERIOR DECORATION.

P. M.—Paint the wainscot and the woodwork in the sitting-room light reddish russet, and the closet the same. Paper the sitting-room walls between the wainscot and the picture mould with olive paper, deep in color, with a running pattern in a darker or a lighter shade of the same color. Let the frieze be of a large terra-cotta pattern, lighter than the ground tint. Paint the ceiling a light "shrimp" color. The woodwork for the bedroom may be of "old ivory" tint; paper the walls with "old blue" tinted paper, with a delicate "all-over" pattern a darker or lighter shade of the same color. The frieze should be of a deeper tone of the same colored paper, with a bold and distinct pattern. Have the ceiling an orange-tinted terra-cotta. The portière for the arch may be deep wine red velours. Cover the easy-chairs and lounge with material of the same color. Lambrequins are not used generally. Have the shades for the windows dull "écru."

H. P.—Drapery, as a means of modifying the stiff and cold appearance of the entrance hall, is not made as much use of as it might be. Whenever it can be employed either as a portière over a door or across an archway, as well as for hangings for the staircase windows, it will, if made of suitable material, and harmonizing in color with the walls and wood-work, warm and lighten the hall and give it a much more home-like and hospitable aspect.

R. U.—Your dining-room in sycamore should be wainscoted four feet. Above this paint and stencil



two tones of golden yellow with a bold frieze decoration of shields in relief, with foliations and some gilding. The ceiling, if in plaster, might be decorated effectively by laying out in square panels by means of gilt mouldings. The hangings should be of tawny velours, with plush or metal appliqués, and the carpet tawny brown in general effect.

CHINA PAINTING.

C. J. R.—Hydrofluoric acid will remove paint from china. The method of using it is fully described in our May, 1897, issue.

K. M. D. W.—You will find a design of a cup and saucer and plate by Mrs. Anna B. Leonard, which will be very charming for your purpose.

F. P. G.—In a smooth sky, starting with pale yellow, and graduated by imperceptible degrees into blue, the blue may be laid directly, and allowed to die away on the white of the china, the darkest part beginning at the top, and becoming graduated by thinning, which is very easily done with a dauber; it is fired to fix it, and after this gentle firing the yellow is laid, which is also graduated with a dauber, beginning from the bottom, in such a way that when the white of the china has disappeared the sky may be fired with the rest of the painting.

M. J. W.—To paint cherries, for the fruit use Orange Red rounded up with Deep Red Brown. The darker ones and the deep shadows can be glazed with Violet-of-Iron and Deep Rich Purple. The two colors should be rubbed together before using, and laid over each other—not mixed into the color underneath. Also be rather sparing in the use of the Deep Red Brown, as it is only to give value to the Orange Red. Cut out the shining white light, softening the edges slightly. Reflected lights on the shadow side may also be taken out with the scraper, and filled in with gray, as they catch light from one another. Keep all the outlines soft, and where they fall on the china they will need to be blended off with a tiny touch of gray. The leaves are bright green and glossy, full of white or gray-white reflections. They should be provided for in the first coat by laying them in with Light Sky Blue or Pearl Gray with the moss greens, afterward going over them with the moss greens and brown greens. The strongest light should be kept in the leaf falling on the cherries, and those behind should be a gray green, with little or no detail. The stems are bright and a grayish brown, with a tinge of red.

SUNDRY QUERIES ANSWERED.

MISS M. M. SPOULL sends us the following which she has found very useful in her work. She says: "The medium of which I write is unknown to the majority of artists, and any student will find it a great assistance. Turpentine (the medium generally used with oil paints when first covering the canvas) causes the paint to dry in and necessitates repeatedly raising the key. This inconvenience can be obviated by substituting for the turpentine a mixture of 95 per cent poppy oil and 5 per cent amber varnish. The use of this medium will not injure the paint, and will cause the painting to retain its original color and brilliancy."

L. M.—In painting on any coarse or open material, it is first necessary to fill the pores. When the painting is to be in water-colors, Chinese white is used as the filling material. It must be laid on thick, almost as it comes from the tube, with a small palette-knife. If you lift the material from the board from time to time as you work, the white pigment will not be likely to stick to the board. A perfectly safe plan is to place a sheet of thin oiled paper between your work and the board. American Chinese white is better for the purpose than the English, as it is more opaque and less gummy. The white ground must be quite hard and dry before painting on it.

M. N.—The leading elements of the Cinquecento may be considered to be—the arabesque scroll, combining in its elements every other feature of classical art, with animals and plants rendered naturally or conventionally, the sole guiding idea being beauty of form; the beautiful variations of ancient standard forms, as the anthemion, the guilloche, the fret, the acanthus scroll, etc.; absolute works of art introduced into the arabesques, as vases, implements, and instruments of all kinds—strap and shield-work being, however, wholly excluded, as not authorized by ancient practice; the admirable play of color in the arabesques and scrolls—the three secondary colors, orange, green, and purple are the leading ones—thus affording a contrast to the early periods of ornamentation, in which the primary colors were preferred.

S. M.—Bolting cloth seems rather heavy for curtains to hide transoms. Silkolene or china silk would be lighter and prettier. Tracing cloth (the

transparent woven material used by architects) might be strained tightly and suitably painted with transparent liquid water-colors. The Art Amateur back numbers will supply you with plenty of designs.

J. G.—Will the Art Amateur kindly answer the following? How do you compare W. M. Chase to Rapin, the Russian artist?

Mr. Chase's manner is so different from Rapin's that it seems to us that no comparison can usefully be made between them.

F. L.—The oil colors needed to fill the box of a painter are the following—the best artists use comparatively few colors, depending upon their combination rather than the use of manufactured mixed tints: Silver White, Yellow Ochre, Cadmium Pale, Orange Cadmium, Vermilion, Rose Madder, Madder Lake, Light Red, Venetian Red, Burnt Siena, Raw Umber, Cobalt, Permanent Blue, Antwerp Blue, Bone Brown, Vandyke Brown, Ivory Black. A good assortment of flat bristle brushes of all sizes, and several flat, pointed sables, both large and small, are needed. A bottle of White Poppy Oil and one of Siccatif de Courtray are used as a medium, in the proportion of one drop of Siccatif to five of oil. Some refined turpentine is also necessary for the first painting, and also for cleaning brushes.

B. F.—Hamerton's "Graphic Arts," published by Messrs. Roberts Brothers, Boston, will give you the desired information.

E. C.—A paste for mending china can be bought of Messrs. Sartorius & Co., 46 West Broadway, New York.

C. A. DUTROW.—How to design wall-paper cannot be treated of fully in a short answer. We will take up the subject in an early issue.

I. B. T.—You will find the moist colors for designers put up by Messrs. Wadsworth, Howland & Co., 82 Washington Street, Boston, exactly what you want. We shall have an article on the subject you mention shortly.

ART NEWS AND NOTES.

THE PENNSYLVANIA ACADEMY OF THE FINE ARTS will hold its sixty-seventh annual exhibition, 1898, from January 10th, 1898, to February 22d. The architectural section of the exhibition will be under the charge of the T-Square Club, of Philadelphia, and will close on January 29th, 1898. The exhibition will consist of original works not before publicly shown in Philadelphia, in oil painting, water-color, sculpture, architectural design, mural decoration, drawing, etching, engraving, wood and stone carving, stained glass, tapestry, or in any medium coming within the scope of the fine arts. Works intended for exhibition must be received at the Academy on or before December 18th, 1897. Each work must bear a label giving its title, the name and address of the artist and owner, and explicit directions for its return. The Academy will collect and return, free of charge, such works in Philadelphia, New York City, and Boston as it has received notice of in accordance with the regulations. Works to be submitted to the jury from other places than those named must be sent to the Academy or to its agents in New York City and Boston at the expense of the sender, for both forwarding and return. Collections will be made in the respective cities as follows: In Philadelphia: December 17th and 18th. In New York: By Messrs. W. S. Budworth & Son, December 15th, 16th, 17th. In Boston: By Messrs. Doll & Richards, agents, 2 Park Street, December 15th. In Paris: By Messrs. Guinchard & Fourniret, agents, 76 Rue Blanche. A competent agent will superintend the sales of exhibits, and all works sold will be subject to a charge of ten per cent. commission. The Temple Trust Fund, created by the late Joseph E. Temple, yields an annual income of \$1800 for the purchase of works of art at the discretion of the Directors of the Academy, and for the issue of medals to artists. The competition is open to all American artists. Two gold medals may be awarded by the Painters' Jury of Selection for the best two pictures painted in oil, without regard to subject; but the jury has power to withhold one or both medals if the pictures offered in competition are not considered of sufficient merit. The gold medal of the Pennsylvania Academy of the Fine Arts, founded in 1890, by John H. Converse, Esq., is at the disposal of the Academy, and is awarded at the discretion of the Board of Directors, in recognition of high achievement in their profession, to American painters and sculptors who may be exhibitors at the Academy or represented in the permanent collection, or who for eminent services in the cause of art or to this Academy have merited the distinction. The Walter Lippincott Prize of \$300, with an option on the part of the founder to purchase the chosen painting, will be awarded for the fifth time. The conditions govern-

ing the award for this exhibition are that the picture selected shall be, all its qualities considered, the best figure painting in oil by an American citizen, and that Mr. Lippincott shall have the option, for one week after the announcement of the award, of purchasing the chosen painting at the price named by the artist in the memorandum of entry. The prize will be awarded by such jury as the Academy may designate for the award of prizes; but the jury will have the right to withhold the award, if in its judgment the pictures offered are not of sufficient merit. The Mary Smith Prize of \$100, founded by the late Russell Smith, will this year be awarded by the Exhibition Committee for the twentieth time. According to the modified terms, the prize will be awarded "to the painter of the best painting (not excluding portraits) in oil or water-colors exhibited at the Academy, painted by a resident woman artist, for qualities ranking as follows: First, originality of subject; second, beauty of design or drawing; third, color and effect; and, lastly, execution." The Academy will have no claim on the painting. The same artist may not receive the prize twice in succession, and not more than twice in all.

ARCHITECTURAL EXHIBITION BY THE T-SQUARE CLUB, PHILADELPHIA: The Architectural Exhibition will be held by the T-Square Club, of Philadelphia, in connection with the sixty-seventh annual exhibition of the Academy. Such works as are selected from this exhibition by the jury of the Architectural League of New York will be delivered direct to that exhibition when the consent of the exhibitor is expressed on the entry-blank. Architectural works delivered to James Bourlet & Sons, 17 Nassau Street, Middlesex Hospital, London, W., England, and to Guinchard & Fourniret, 76 Rue Blanche, Paris, will, upon approval of the jury, be forwarded without charge.

THE AMERICAN WATER-COLOR SOCIETY will hold their thirty-first annual exhibition in the galleries of the National Academy of Design, Twenty-third Street and Fourth Avenue, from January 31st to February 26th. Original works in water-colors only, which have never before been publicly exhibited in the city of New York, will be received for this exhibition. The Society will not in any manner look after the collection. Exhibitors, excepting members, will send and remove their works by their own porters, within the specified dates. Members' works will be collected as usual by Budworth & Son, at the expense of the Society. Works in packing-cases must be consigned to an agent. The following firms attend to such business: Artists' Packing and Shipping Co., 147 East Twenty-third Street; W. S. Budworth & Son, 424 West Fifty-second Street; George F. Of, 4 Clinton Place; Beers Bros., 1264 Broadway. Dates for receiving works at the Academy are January 6th to 8th inclusive, from 9 A. M. to 6 P. M. No work will be accepted of a less value than \$75, and no work will be sold for a less price than that quoted for publication in the catalogue. A commission of 15 per cent, will be charged on sales. Exhibitors are cautioned against using the following frames and mats, viz.: oval, architectural, or with projecting corners or ornaments, dark bronze, velvet, positive colors, dark or parti-colored woods, or measuring in thickness more than two inches. Mats must not exceed four inches in width. Works framed in groups will not be received. All works received for exhibition will be at the risk of the owners. The Society is indebted to the generosity of Mr. William T. Evans for a prize of \$300, the conditions being that it shall be awarded by the jury of selection for the most meritorious water-color in the exhibition painted in this country by an American artist, without limit as to age; the recipient of the prize to be thereafter ineligible.

THE art exhibit at the INTERNATIONAL EXPOSITION IN OMAHA in 1898 will be noticeable, as compared with other exhibitions, for its high average of merit and the variety of subjects and schools represented. In the magnificent collection already secured by Director A. H. Griffiths, of the Fine Arts Department, assisted by Paul Charlton, of the committee of the Western Art Association, is the famous painting of "Charles the Terrible at Nessle," by F. Roybet. In the collection are also the "Fall of Babylon," "Die Flagellanten," by Carl Marr, of Milwaukee. That exquisite bit of romanticism, "The Shepherd's Star," by Jules Breton—it is lent by the Chicago Art Museum; "Alone in the World," by Josef Israels; "The Happy Family," by B. J. Blommer, and several pieces by Albert Neuhuys. Mr. Griffiths is promised the loan from the Detroit Art Museum, of which he is the director, of two paintings by Rubens and Murillo. A part of the museum loan will be a specimen of Japanese carving, "The Giant Wrestlers," which is eminently regarded as the finest piece of work of the kind made within the past century, and is valued at an enormous figure.

The public and private galleries in the principal American cities will contribute from their wealth of

painting, statuary, and other works of art. Special selections of pictures have been made from the Parthenon exhibit at Nashville, which was carefully prepared by Mr. Theodore Cooley for the Tennessee Exposition, after more than eighteen months of diligent and critical investigation. The Colin Campbell Cooper collection, exhibited at Nashville, and a number of the works of Miss Haydock, of Cincinnati, will add to the private loans at the Trans-Mississippi Exposition. More than fifty of the choicest paintings at the St. Louis Art Exhibit have been secured. The St. Louis Art Museum will make a large loan of paintings, statuary, and replicas of Pompeian bronzes.

Nearly every school of painting will be represented, and also those of sculpture and statuary. Mr. Griffiths intends to visit the art centres of Europe during the present season for the purpose of obtaining further exhibits. Plans have been made by the exposition officials for the appointment of a commission of art connoisseurs who will be invited to serve as judges, and pass upon paintings and other works of art offered for exhibition. Jules Rollehaven has been appointed for England for this purpose, Dr. DeGrott for Holland, Theodore Cooley for Tennessee, and R. Hall McCormick, of Chicago, is recommended for Illinois.

Mr. G. J. Zolnay, the sculptor, has been given the commission for the fountain. The subject he has chosen is a symbolic group sixty feet high, representing the progress of civilization. A figure typifying Omaha is seated in a chariot drawn by American lions, or pumas, and around the front part of the group are those who lead the way in civilization—the pioneer, the hunter, the soldier. Following these are the scholar, the philosopher, the statesman, and others who come with civilization and the higher growth. The shades of the original inhabitants, the Indians, are peeping out in wonderment, and form the outer margin of the group. Hovering above the chariot, and urging the fair Omaha ever onward, is the spirit of Progress.

THE AMERICAN FORESTRY ASSOCIATION invites competitive designs for a corporate seal. All designs submitted will be referred to a jury, composed as follows—viz.: Albert Pissis, San Francisco; Henry Van Brunt, Kansas City; Halsey B. Ives, St. Louis; J. H. Guest, Cincinnati; Augustus St. Gaudens, New York City. If any one of these gentlemen finds himself unable to act, his place will be filled by some other expert. The seal will not be more than one and three quarter inches in diameter. The words "American Forestry Association" will appear upon the seal. Drawings will be not more than four inches in diameter, rendered in India ink, on sheets twelve inches square, without frame or border. Each design will be marked in the lower right-hand corner of the sheet with some distinctive device, and will be accompanied by a sealed envelope, marked with the same device, and containing the name and address of the author. Designs will be forwarded, prepaid, to the Secretary of the American Forestry Association, Washington, D. C., so as to reach their destination not later than January 15th, 1898, at twelve o'clock noon. From Washington the drawings will be sent to the members of the jury, each of whom will be requested to return a written report, designating the designs that have merit, and the ten that have superior merit. From the last-mentioned class, the Executive Committee of the American Forestry Association will select one design for execution. This design will be retained as the property of the association, and to its author will be paid the sum of one hundred dollars. Drawings not designated by the jury as having merit or superior merit will be returned as soon as feasible to their authors. Drawings designated by the jury as having merit or superior merit may be published, and may be retained for a time by the Executive Committee for exhibition in Washington and elsewhere, before returning them to their authors. Circulars of information as to the association will be forwarded upon application to the Secretary, Mr. George P. Whittlesey, Atlantic Building, Washington, D. C.

THE first semi-annual exhibition of the Kansas City, Mo., Paint Club was held during November.

The work of the members was exceedingly good. There were pen sketches and finished works in oil, impressionistic studies, and portraits from life.

The two largest pictures were G. Van Millet's "September Morning" and E. A. Huppert's "Grandfather's Charge." Van Millet's work represents a scene on the Mississippi River, some miles below St. Louis. The inhabitants of that section are largely German, and the picture shows two women at work in a field. In the foreground is an old woman hoeing—a very natural figure. In the background are the hills of Illinois across the river.

Mr. Huppert's picture, "Grandfather's Charge," shows an old man, with white hair and beard, leaning over a sweet-faced girl, who mourns the loss of a parent.

George Sass, the President of the Club, contributes

a number of small sketches. One of them is especially interesting from the fact that it is a portrait of the artist himself. "The Spring Song," by Emma Richardson Cherry, is one of the daintiest things in the collection. The two female figures are well drawn, while the coloring is delicate and refined. Mrs. De Launay exhibits a number of creditable works, among them being four good landscapes and several fruit-pieces. Mrs. Frank Brumback's water-color of "East Gloucester" showed excellent coloring and treatment. Mrs. Bookwalter had two pleasing water-colors, one of them representing a studio corner. Miss Carpenter showed some attractive landscapes in water-colors.

Mr. Weber contributed pencil sketches, water-colors, pastels, and oils. His water-color showing a pasture scene is an especially good piece of work. Floy Campbell, whose work tends toward the impressionistic, has some very good portraits. Alfred H. Clark, of Lawrence, exhibits an excellent likeness of his wife, and a fine portrait of Chancellor Snow, of the Kansas University. Among the exhibitors from other cities are Mr. J. H. Sharp, an instructor in the Cincinnati Art School; Mr. E. A. Burbank, of Chicago, and Mr. C. J. S. Ankeney, of Carthage. All of these are exhibitors of the Society of Western Artists. Mr. Sharp's pastel of an Indian is very fine in color, while Mr. Burbank contributes a capital picture, "Will You Lend Me a Dollar?" showing an old man who holds four aces and a king in a game of poker.

The Paint Club was organized during the summer, largely through the efforts of G. Van Millet. The purposes of the organization are simple. It exists for the encouragement and advancement of every form of art enterprise—the collection and exhibition of pictures, statuary, and other works of art, and whatever else may be of artistic interest, and in general the promotion of aesthetic or artistic education. The present officers and active members of the Club are: George Sass, President; G. V. Millet, E. A. Huppert, Secretary and Treasurer; Will Weber, Floy Campbell, Helene De Launay, Alfred Hough-ton Clark, Frank Bell, and Clifton B. Sloan.

AMONG the portraits painted by Mr. Frank Fowler this summer is one of the late Governor Greenhalge, of Massachusetts. It is now on exhibition at one of the art galleries in Boston.

ABOUT one hundred reproductions of Hans Holbein's works have been placed on exhibition in the Boston Public Library in honor of the anniversary of that artist, who, according to the best authorities, was born in 1497.

THE bequests left by the late Henry L. Pierce to the trustees of the Boston Museum of Fine Arts will be a most welcome addition to the funds of that institution, which, like all worthy foundations of the sort, feels the need of more money to carry on and enlarge its work. The income from the Pierce bequest ought at most to equal the entire income now received from investments. This will have the happy result of putting the museum out of fear of a deficiency at the end of the year, and will give it also a substantial sum for the greater extension of its work. The greatest need of the museum is that of an extension of its space by the building of an addition. Already the basement is filled with works of art which cannot even be unpacked from the cases from lack of room. Space for lecture and exhibition rooms is also needed.

PRISONERS of the state prison at Sing Sing, N. Y., are given opportunities of developing their taste in several branches of art. The authorities first introduced classes in drawing, and, finding them successful, modelling in clay was added.

THE ARTIST ARTISAN INSTITUTE has severed its connection with Mrs. Cory's School of Applied Design. The past year has been one of the most successful in the history of the school. The same efficient staff of teachers will remain during the next season: Mr. Walter Shirlaw, Mr. Edmund M. Ashe, Miss Amy M. Hicks, Mr. Edward Kramer, Mr. Harry Seymour Barnes, Mr. George Wharton Edwards, Mr. Robert R. Hunter, Mr. George H. Shorey, Mr. Frederick B. Williams, Dr. James Parton Haney.

MR. JOHN LA FARGE has just finished a window for the Emanuel Church, West Roxbury, near Boston. It is erected in memory of his wife by Mr. Samuel B. Dana. The subject is a winged angel, holding a lyre, and with head facing forward.



and raised in ecstasy. The background is of the intense blue which Mr. La Farge so loves; the wings are in shadow and the figure stands out clearly in simple massive drapery of mauve and limpid crimson. The sentiment of the window is the rapture of music, a theme on which the artist has often expressed himself with fulness of feeling.

THE memorial to be erected in Washington to Hahnemann by the American Institute of Homoeopathy only awaits the concession by Congress of a site. It is the joint work of C. H. Niehaus and J. F. Harder. The plan of the structure is an ellipse, the front arc consisting of four steps, the other of an exedra, or seat, with a high cornice-crowned back, into which are set four bronze reliefs. In the centre is an apse, fronting which, upon a high pedestal, rests the statue of Hahnemann. The apse is crowned with an arch and flanked by two Ionic columns supporting an entablature surmounted by an attic. It is a simple and dignified design, worked out in its details with sensitive refinement.

LOUIS MOELLER, N. A., has sold his latest painting, "Interested," to Francis Cook, a well-known New York merchant. It is a small canvas (8 x 10) on which is capitally depicted an old man listening with rapt attention, one hand to his ear, to the reading of a newspaper by a younger man. The price, while not stated, is understood to have been in the neighborhood of \$1000.

FRANKFURT'S chief art treasure is Dannecker's famous "Ariadne," concerning which his pupil, Professor Beyer, gives some new information in *The Zeitschrift für bildende Kunst*. Dannecker intended to create a female figure of ideal beauty, but although a well-known actress, noted for her beauty, volunteered to serve as his model, he found it necessary during the three years he was engaged on the work to engage twenty-one other shapely women to serve as models for various details. When the "Ariadne" was completed, Czar Alexander happened to see it, and was so much pleased with it that an effort was made to get it for him. But it had already been sold to a wealthy Frankfurter, who thus saved this statue for Germany.

SOME remarkably good engravings and mezzotints were recently sold in London. Among them were Lady Louisa Manners, after J. Hoppner, by C. Turner, printed in colors—31 guineas; the Countess of Derby, after Sir Thomas Lawrence, by Bartolozzi, printed in colors—33 guineas; the Duchess of Rutland, after Sir J. Reynolds, by V. Green, first state—47 guineas; Lady Elizabeth Compton, after the same, by Green—£36; Lady Anne Lambton and family, after J. Hoppner, by J. Young, printed in colors—91 guineas; the Ladies Waldegrave, after Sir J. Reynolds, by Green, first state—130 guineas, and Miss Mary Palmer, after the same, by W. Doughty, first state—25 guineas.

THE French journals record the death, at the age of eighty-five years, of the well-known painter, M. Lecoq de Bosbaudran, who in his later days officiated as director of l'École de Dessin des Arts Décoratifs, and, apart from the distinguished positions his works

obtained in the Salons of many years, was a much beloved teacher.

THE Commander's Cross has been given to M. E. Detaille, the distinguished military painter of France, who has been an officer of the Legion of Honor for many years. M. G. Clairin has been promoted to be an officer. M. J. Geoffroy has been made a Knight.

M. DAGNAN-BOUVERET, encouraged by the popularity of his picture of "The Last Supper," which has been exhibited in Paris and London, has recently finished a pendant to it, of which the subject is "Christ and His Disciples at Emmaus."

THE ninth annual exhibition of decorated china, under the auspices of the Western Decorating Works, was held in Chicago, Ill., recently. Nearly one thousand pieces were shown, of which possibly two thirds was local work, while the rest was contributed from Minneapolis, St. Paul, Cleveland, Detroit, and other cities, reaching as far west as Denver and as far east as New York. Three well-known artists, Hugo Punsch, F. Bertram Aulich, and Franz A. Bischoff, were represented, the first by figure paintings of unusual merit—the "Nymph of the Vine" and "Christ in the Temple" may be mentioned among them—the two others by superb plaques, panels, and vases of roses and grapes executed in a broad, free style. Mr. Aulich also showed two loving-cups, one in rich, warm colors, with its three handles ending in grotesque masks tinted in varied shades of red. One of his pupils, Mrs. Swarthout, had painted the same piece in lighter, more delicate hues, and another, Mrs. Wood, of Cleveland, showed a lamp decorated in lilacs. Another beautiful lamp, by Mrs. Humphrey, was set in wrought iron, but its effect was greatly injured by having an iron vase to hold the oil placed above the china vase, which thus became a superfluity, or at best an awkward pedestal. It is worth drawing attention to what is becoming a frequent error and one intolerable to good taste in decorative art. Mrs. Anna B. Leonard, well known to all readers of

The Art Amateur, sent a facsimile of the Queen's Jubilee cup, of the graceful Empire shape, exquisitely decorated with turquoise enamel, paste, and light wreaths of roses. Notably different from this was her Oriental coffee set—a tray, a slender long-spouted coffee-pot, and two cups without bases setting in gilded open-work stands, in true Turkish style, all ornamented with Oriental designs. Miss Magda Heuermann's blue portrait plaque was one of the notable things in the room. It bore firmly drawn life-size heads in monochrome of a man and woman, obviously husband and wife; these were set in a foliated German border containing their initials, linked wedding-rings, and the date of the marriage. The whole, framed in plain dark wood, was a most dignified and effective creation. Miss Mary A. Phillips included in her exhibit the fine bonbonniere of Saxony green, with Queen Louisa's beautiful face upon its cover, which won her the gold medal of the Central Art Association last year. A head of "Madame Le Brun" and a charming maroon covered cup, broadly banded with gold, on which cupids disported themselves, were further proofs of her skill in figure painting. Several beautiful things are to be credited to Miss E. Mason, among them a tall goblet in shaded red tones, with an effective design of currants appearing on stem and bowl; also an Empire cup, most elaborately yet delicately decorated with enamel and gilding; also the daintiest of small dishes adorned with roses and a rich gold edge. Mrs. Anna Barnes Crane sent a tall vase covered with palms, on a green pedestal, dessert and fish plates admirably painted with marine plants and with a quite original motive of chestnut burr and leaf, all in the green and brown combination which appears to be her favorite. Space fails to give more than a word of commendation to Miss Ida Failing's fine enamel work in geometric designs, her charmingly novel tea-strainer; to Miss Alsop's beautiful enamelled and gilded glass; to Miss Kathryn Wells's tasteful pansy vase; to Miss Mabel Dibble's tall goblet, or Mrs. A. A. Fraze's large tankard, Miss Adele V. Lawson's odd loving-cup, Miss Helen Pattee's monochrome tiles, Miss Ada White's miniature from life of an old lady, or much excellent work by Miss Ellen Glehart, Miss Henrietta Wright, Miss Loomis, Miss Coy, Mrs. F. T. Murphy, Mrs. Matilda Klemm, Miss Helen M. Clark, and Mrs. Laura Ransome.



THE ART AMATEUR.

THE SOCIETY OF MAYFLOWER DESCENDANTS in the Commonwealth of Massachusetts offers two prizes, one of fifty dollars and one of twenty dollars, for a design for a book-plate. The plate is to be four and one-half by three inches, and the design in the centre should be two and one-fourth by one and three-eighths inches. Above this should be the title, "Society of Mayflower Descendants in Massachusetts," and at the bottom, "Presented by _____" with space for date and name of donor. The design may be presented of any size. The name of the designer must be enclosed in a sealed envelope, the design and envelope bearing a common identifying mark. All designs must be sent to the Secretary at the office of the Society, 623 Tremont Building, Boston, before January 1st, 1898. The Committee of Award is as follows: Captain Nathan Appleton, Mrs. George S. Hale, Rev. Edward Lord Clark, D.D., Mrs. John Holmes Morrison, George Ernest Bowman, Secretary; Mr. C. Howard Walker.

MRS. MARY ALLEY NEAL held an exhibition of her water-colors and decorated china at her studio, on November 11th and 12th. The work showed much careful study, and was characterized by its great refinement both in design and color.

BY an error last month in our account of a recent ceramic exhibition, credit was given to another person for Mrs. Ella S. Owen's (Burlington, Vt.) beautiful tray with blackberries, which was unique in arrangement and charming in color.

THE LOUISVILLE ART LEAGUE's exhibition of pictures and sculpture, held in Louisville during November, was interesting and successful. The collection was composed mainly of the work of Ken-

tucky artists, but also contained pictures lent by Charles M. Kurtz, Irving R. Wiles, Charles Curren, Ella Condie Lamb, L. H. Meakin, Catherine Greatorex, Marie Vanderveer, Lydia F. Emmett, W. L. Picknell, R. S. Robins, and Frederick Freer. Among the Louisville painters Marvin Eddy exhibited three landscapes full of sunshine and atmosphere. Powhattan Woolridge was represented by several fine transcripts of ocean and forest. Noticably good were "Salt Marshes at Narragansett" and "On Troublesome Creek." The name of that stream will be found on the map of Eastern Kentucky, where John Fox Jr.'s "Hell-for-Certain Creek" and "No-Business Creek" also have their existence. Miss Sophie Gray exhibited many interesting water-colors. "A Little Mountain Maid," with pink sunbonnet and a bunch of laurel, was especially charming. Mrs. Kate Swope sent half a dozen canvases glowing in color and full of charm. The grace of sentiment and beauty of color of "Mother and Child" made it universally admired. "Revelation" and "Silence" were equally fine. Mrs. Emma Speed Sampson was represented by half a dozen water-colors done in her own inimitable style, bright and strong, yet delicate and true. Miss Mendenhall's landscapes, Mrs. Temple Bodley's "Roses" and "Big Rock," Miss Nina Benedict's "Model in Off Moments" were each, fine examples. Sidney Goreham's "A Touch of Red" was an exceedingly well-drawn and well-studied portrait of a girl. His "Portrait" was possibly even more pleasing. Miss Patty Thum showed some of her well-known "Roses" and a breezy view of the incoming waves and the sandy beach, "On the New Jersey Coast." Miss Katherine Helm exhibited a portrait of

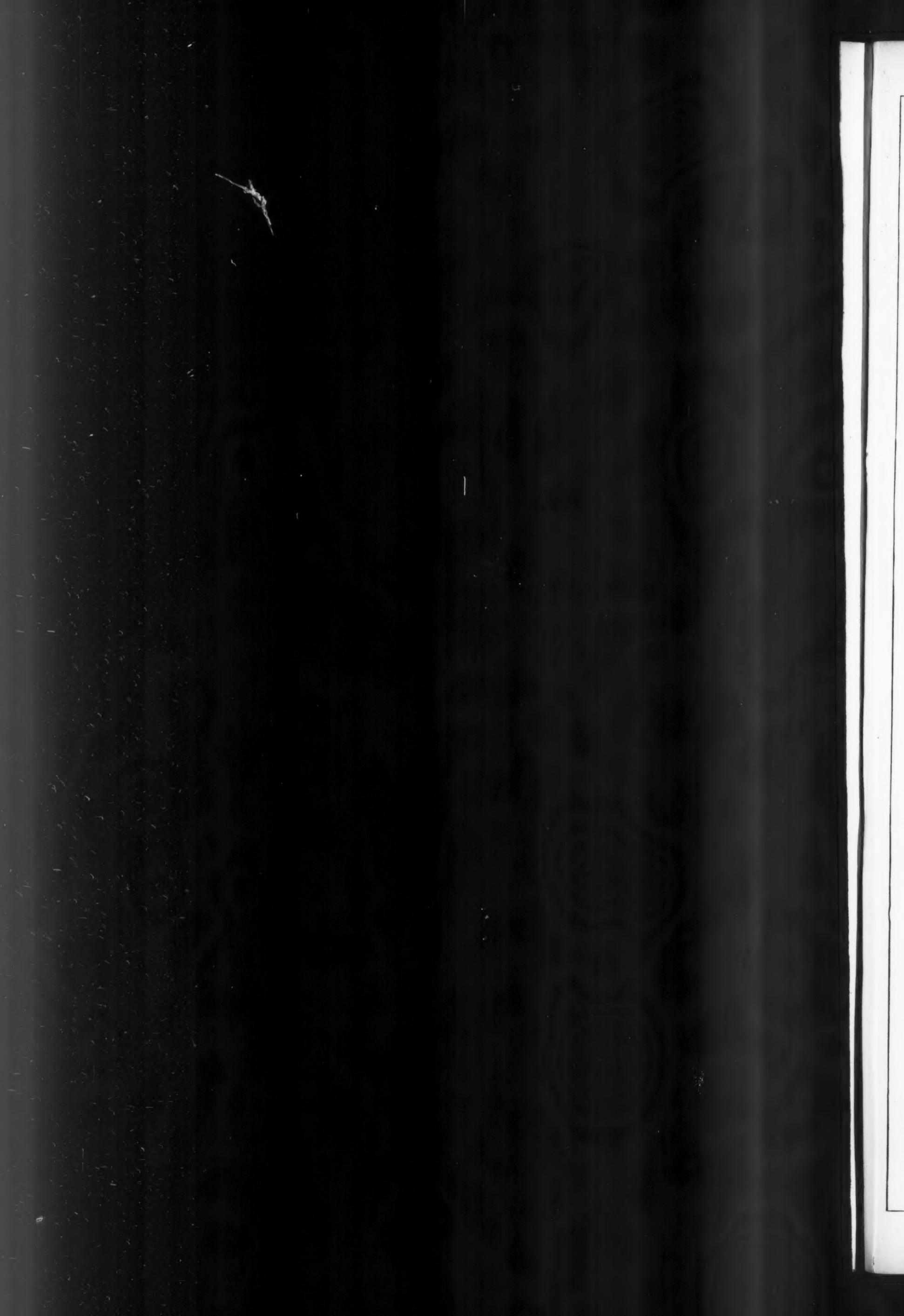
Governor J. Proctor Knott, of Kentucky. Robert Burns Wilson, of Frankfort, Ky., the poet-painter, showed several landscapes—"The First Touch of Spring in the Forest," "The Woodland Brook," and others. "A Landscape," by Ferd. G. Walker, and "Retrospection," a character study, two pictures which differ entirely from each other, were both very good. Charles Grunwald exhibited a dozen of his masterly pen-and-ink drawings. H. Vance Swope, Miss Preston Bruce, W. C. Cawein, F. W. Cawein, and many others were represented by excellent and pleasing work. Miniatures: H. Vance Swope, Miss Katherine Helm, Miss Payne Dodd, and others deserve high praise. Miss Enid Yandell, of Louisville, exhibited her statue of "Indian at Prayer," "Portrait of Professor Rucker," and several statuettes, all done with the grace and truth which characterize her work.

CORTICELLI HOME NEEDLEWORK is a useful little manual on art needlework, embroidery, and knitting, with some excellent illustrations of stitches, and some good designs both in black and white and color. The articles are by well-known authorities, and are clear and practical. (The Nonotuck Silk Co., Florence, Mass., 10 cts.)

AT MESSRS. HIGGINS & SEITER can be seen some of the most dainty glass painting. Most of the pieces are decorated with gold alone, and the designs are original and well chosen. They have also many new patterns in cut glass. A particularly handsome piece was a lamp. Their Royal Bonn ware is highly decorative, as is also their Austrian (Carlsbad) glass, with its gold decoration and its brilliant spots of blue and red.

PALETTES FOR PAINTING IN OIL, WATER-COLORS, PASTELS AND MINERAL COLORS.

Palates for Figure Painting	OIL.	WATER COLORS.	MINERAL COLORS.		PASTELS.							
			Dresden.	La Croix.								
	White. Naples yellow. Yellow ochre. Light red. Venetian red. Indian red. Raw umber. Raw sienna. Burnt sienna. Vermilion. Rose madder. Vandyck brown. Ivory black. Cobalt. Fr. ultramarine. Madder lake.	Chinese white. Indian yellow. Venetian red. Indian red. Indian red. Brown madder. Brown madder. Cobalt blue. Sepia. Vandyck brown. Yellow ochre. Lake.	Pompadour red. Flesh red. Ivory yellow. Vermilion. Chestnut brown. Chocolate brown. Yellow brown. Yellow brown, or egg yellow. Finishing brown. Gray for flowers. Gray for flesh. Brunswick black.	Carnation No. 1. Carnation No. 2. Ivory yellow. Albert yellow. Brown No. 108. Brown bitume. Yellow ochre. Iron violet. Gray No. 1. Warm gray. Greenish blue. Black.	White (warm and cool). Cadmium (6 shades). Naples yellow (7 shades). Yellow ochre (7 shades). Flesh tint (10 shades). Vermilion (7 shades). Permanent blue (8 shades). Carmine (7 shades). (10 shades) cobalt. (8 shades) raw umber. (8 shades) burnt sienna. (12 shades) gray green. (8 shades) emerald green. (7 shades) purple. (6 shades) grass, cool and warm.							
Lips.	Vermilion. Rose madder. Madder lake. Light red.	Vermilion. Pink madder.	Pompadour red. Flesh red. Gray for flesh. Finishing brown.	Carnation No. 1. Carnation No. 2. Ivory yellow. Iron violet.	Vermilion. Carmine—select the correct tint.							
Strong Touches about Mouth, Nostri's and Eyes.	Madder lake. Burnt sienna. Vandyck brown	Indian red. Cobalt. Indian yellow.	Finishing brown. Dark brown. Dark blue.	Iron violet. Brown. Blue.	Crimson lake, browns, burnt sienna, dark gray, hard pastels.							
General Flesh Colors.	White. Naples yellow. Vermilion. Light red.	Indian yellow. Venetian red.	Ivory yellow. Pompadour red. Carnation No. 1. Carnation No. 2.	Ivory yellow. Carnation No. 1. Carnation No. 2.	Flesh tints, burnt sienna tints, vermilion tints, cadmium tints, yellow tints.							
General Shadow Tints.	Indian red. Rose umber. Black.	Indian red, lowered with cobalt. Brown madder. Pink madder. Sepia.	Chocolate. Yellow brown. Chestnut.	Bitume. Brown. Brown No. 108. Yellow brown.	Gray (warm and cool), raw umber tints, gray green tints, browns.							
Hair:	Blond.	Umber. Sienna. Vandyck brown	Vandyck brown. Sepia.	Sepia.	Browns. Sepia.	Browns (light and dark). Burnt sienna.						
	Blonde.	White. Naples yellow. Raw umber. Burnt sienna.	Yellow ochre. Indian yellow. Venetian red. Sepia.	Ivory yellow. Yellow brown. Ch. strout. Chocolate. Sepia.	Ivory yellow. Yellow brown. Brown No. 108. Brown bitume. Sepia.	Umber tints. Yellow tints. Warm grays.						
	Blond.	Black. Umber. Naples yellow.	Sepia. Lake. Indigo.	Sepia. Brunswick black.	Sepia. Black.	Blue (dark tint). Lake (dark tint). Grays.						
	Blond.	Umbers. Madder lake.	Sepia. Indian red.	Finishing brown. Dark brown.	Brown. Iron violet.	Reds. Browns.						
	Gray.	Cobalt. Vandyck brown. White.	Cobalt. Sepia. Black.	Air blue. Sepia. Gray for flowers	Sky blue. Black. Sepia.	Grays (warm and cool). Blues. Browns.						
	Gray.	Fr. ultramarine. Grays. White.	Cobalt. Sepia.	Air blue. Blue, green, dark gray for flowers.	Sky blue. Blue green. Gray.	Cobalt shades. Permanent blue shades. Blue gray shades.						
Eyes:	Blue.	Umber. Black. Light red. White.	Vandyck brown. Sepia.	Yellow brown. Chocolate. Sepia.	Yellow brown. Brown bitume. Sepia.	Umber. Lake. Browns.						
	Gray.	Cobalt. Light red. Gray. White.	Cobalt. Sepia.	Gray for flowers. Brunswick black.	Gray. Black.	Cool and warm grays. Blue.						
	Black.	Ivory Black. Burnt sienna.	Indigo. Lake. Sepia.	Brunswick black. Sepia.	Black. Sepia.							
Landscapes.												
	Clear Sky.	Light Clouds.	Light Clouds.	Clear Sky.	White. Cobalt. Naples yellow. Emerald green. Light red.	Cobalt blue. Cadmium yellow. Verte emeraude. Rose madder.	Air blue. Blue, green, gray for flowers.	Sky blue. Blue green. Gray.	Sky blue. White. Light gray. Light pink (sometimes).	Sky blue. White. Light pink. Light gray.		
	Clouds.	Light Clouds.	Light Clouds.	Clouds.	Naples yellow. Cobalt. Light red. White.	Cadmium yellow. Cobalt blue. Rose madder.	Ivory yellow. Air blue. Dark gray for flowers.	Ivory yellow. Sky blue. Ivory black.	White (warm and cool). Grays. Pale pink.	White (warm and cool). Grays. Pale pink.		
	Gold and Red Clouds.	Clouds.	Clouds.	Clouds.	Indigo. Ivory black. Umbers. Light red. Yellow ochre. White.	Indigo. Umbers. Rose madder.	Sepia. Brunswick black.	Sepia. Ivory black.	Grays (many shades). White (warm and cool). Blue (medium shade). Yellow (a little). Red (a little).	Grays (many shades). White (warm and cool). Blue (medium shade). Yellow (a little). Red (a little).		
	Clouds.	Clouds.	Clouds.	Clouds.	Lemon yellow. Siennas. Rose madder. Vernilion. Cadmium. White.	Siennas. Rose madder.	Ivory yellow. Pompadour red. Flesh red.	Ivory yellow. Carnation No. 1. Carnation No. 2. Yellow for mixing.	Lemon yellow. Cadmium (all shades). Shade of lake. Shade of madder. Shade of burnt sienna. Warm white.	Lemon yellow. Cadmium (all shades). Shade of lake. Shade of madder. Shade of burnt sienna. Warm white.		
	Clouds.	Clouds.	Clouds.	Clouds.	White. Cobalt. Ivory black. Indigo. Cadmium. Rose madder. Raw umber. Light red. Naples yellow. Emerald green. Terre verte.	New blue. Cadmium yellow. Rose madder. Raw umber.	Air blue. Blue, green, dark gray for flowers. Flesh red.	Sky blue. Black. Sepia. Carnation No. 1. Carnation No. 2. Yellow for mixing.	White. Cobalt shades. Permanent blue shades. Purples. Lakes. Emerald greens. Gray greens. Grays (cool and warm). Yellow (light shades).	White. Cobalt shades. Permanent blue shades. Purples. Lakes. Emerald greens. Gray greens. Grays (cool and warm). Yellow (light shades).		
	Clouds.	Clouds.	Clouds.	Clouds.	Umbers. Cadmium. Siennas. Light red. Indigo.	Raw umber. Cadmium yellow. Rose madder. New blue. Indigo.	Sepia. Egg yellow. Finishing brown. Iron violet. Dark blue.	Sepia. Yellow for mixing. Iron violet. Brown green.	Reds, yellows, blues, greens, purples, white.	Reds, yellows, blues, greens, purples, white.		
	Clouds.	Clouds.	Clouds.	Clouds.	Siennas. Vandyck brown. Vernilion. Cadmium. Prussian blue. Indian yellow.	Siennas. Vandyck brown. Vernilion. Cadmium yellow. Raw umber. Prussian blue.	Sepia. Blue green. Finishing brown. Yellow brown, or egg yellow. Prussian blue.	Sepia. Yellow brown. Carnations. Orange yellow. Deep blue green.	Greens (emerald). Gray green. Browns. Grays. Reds. Blues.	Greens (emerald). Gray green. Browns. Grays. Reds. Blues.		
	Clouds.	Clouds.	Clouds.	Clouds.	Carmine. Indian red. Vandyck brown. Cadmium. Rose madder. Fr. vernilion. Siennas. Fr. ultramarine. Cobalt. Vernilion. Chrome greens. Lemon yellow. Indian yellow. White. Umbers. Mauve. Emerald green. Ivory black.	Rose madder. Indian red. Vandyck brown. Cadmium. Rose madder. Fr. vernilion. Siennas. Fr. blue. Cobalt. Vernilion. Charcoal gray. Timber greens. Lemon yellow. Indian yellow. White. Umbers. Indigo. Verte emeraude. Ivory black. Brown madder.	Pompadour red. Finishing brown. Sepia. Orange yellow. Egg yellow. Capucine red. Flesh red. Albert yellow. Air blue. Dark blue. Brunswick black. Lemon yellow. Chinese white. Umbers. Indigo. Verte emeraude. Ivory black. Brown madder.	Carmine. Iron violet. Sepia. Orange yellow. Carnations. Capucine red. Yellow for mixing. Albert yellow. Air blue. Dark blue. Brunswick black. Lemon yellow. Chinese white. Umbers. Indigo. Verte emeraude. Ivory black. Brown madder.	White. Lemon yellow shades. Cadmium shades. Yellow ochre shades. Madder shades. Lake shades. Burnt sienna shades. Cobalt shades. Permanent blue shades. Emerald green shades. Gray green shades. Grays (warm and cool). Browns. Purples.	White. Lemon yellow shades. Cadmium shades. Yellow ochre shades. Madder shades. Lake shades. Burnt sienna shades. Cobalt shades. Permanent blue shades. Emerald green shades. Gray green shades. Grays (warm and cool). Browns. Purples.		





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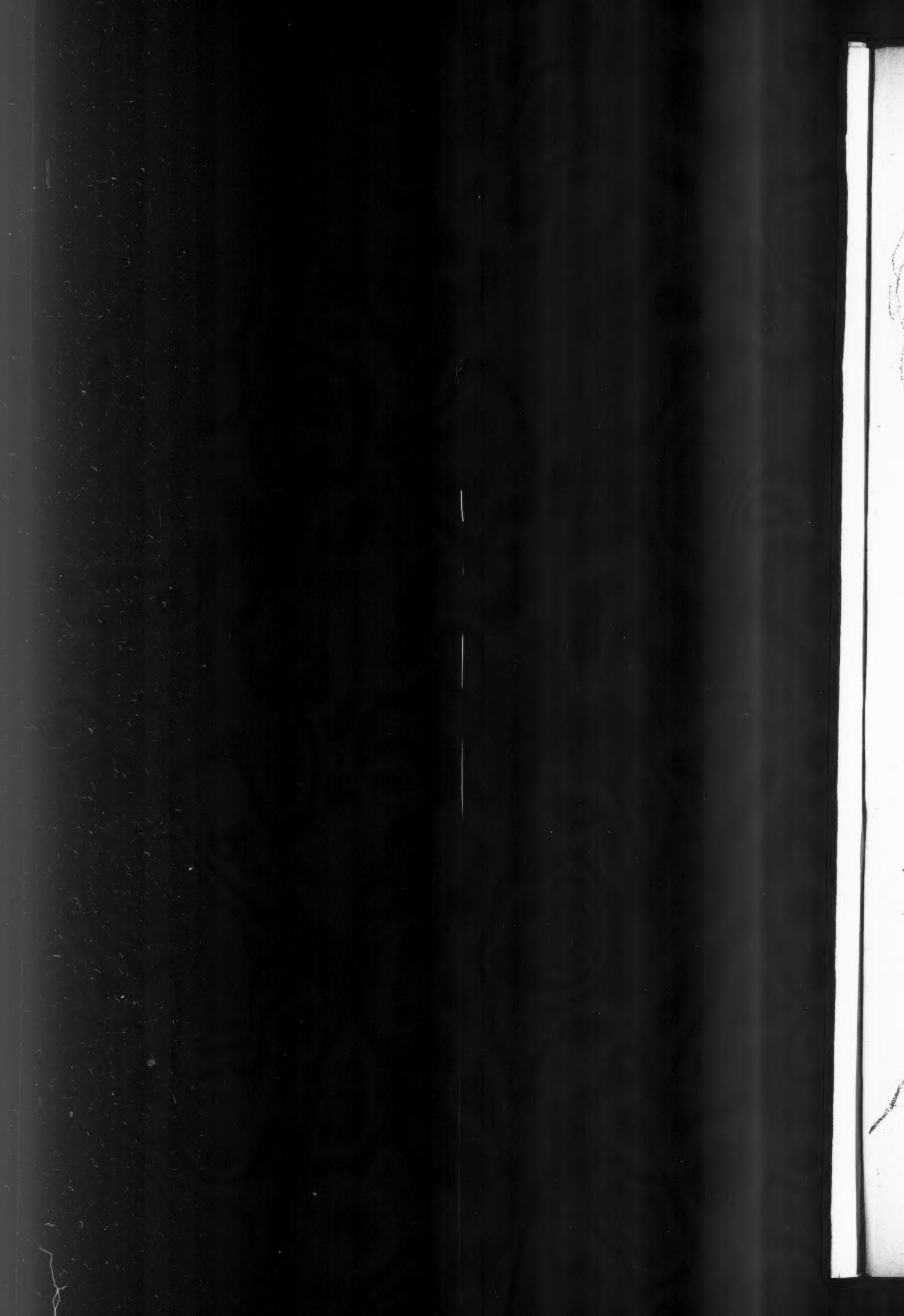
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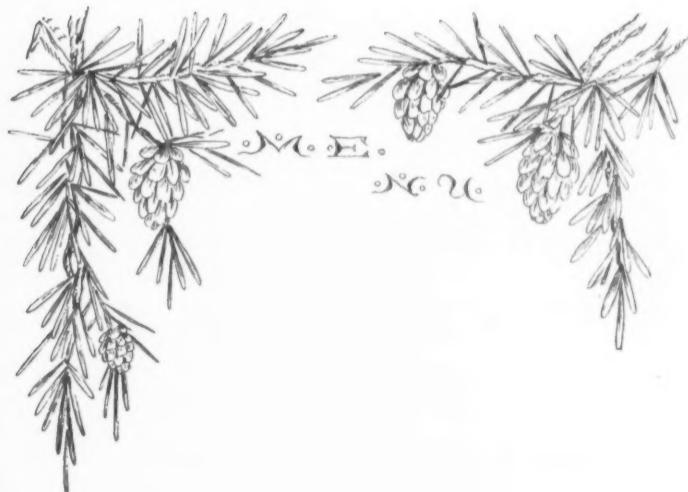
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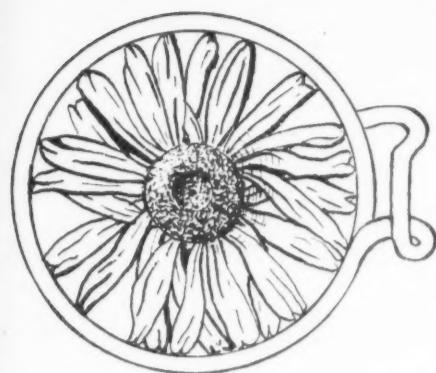




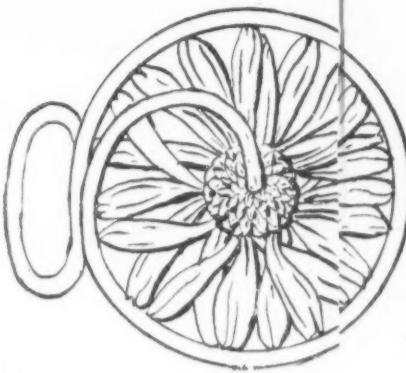
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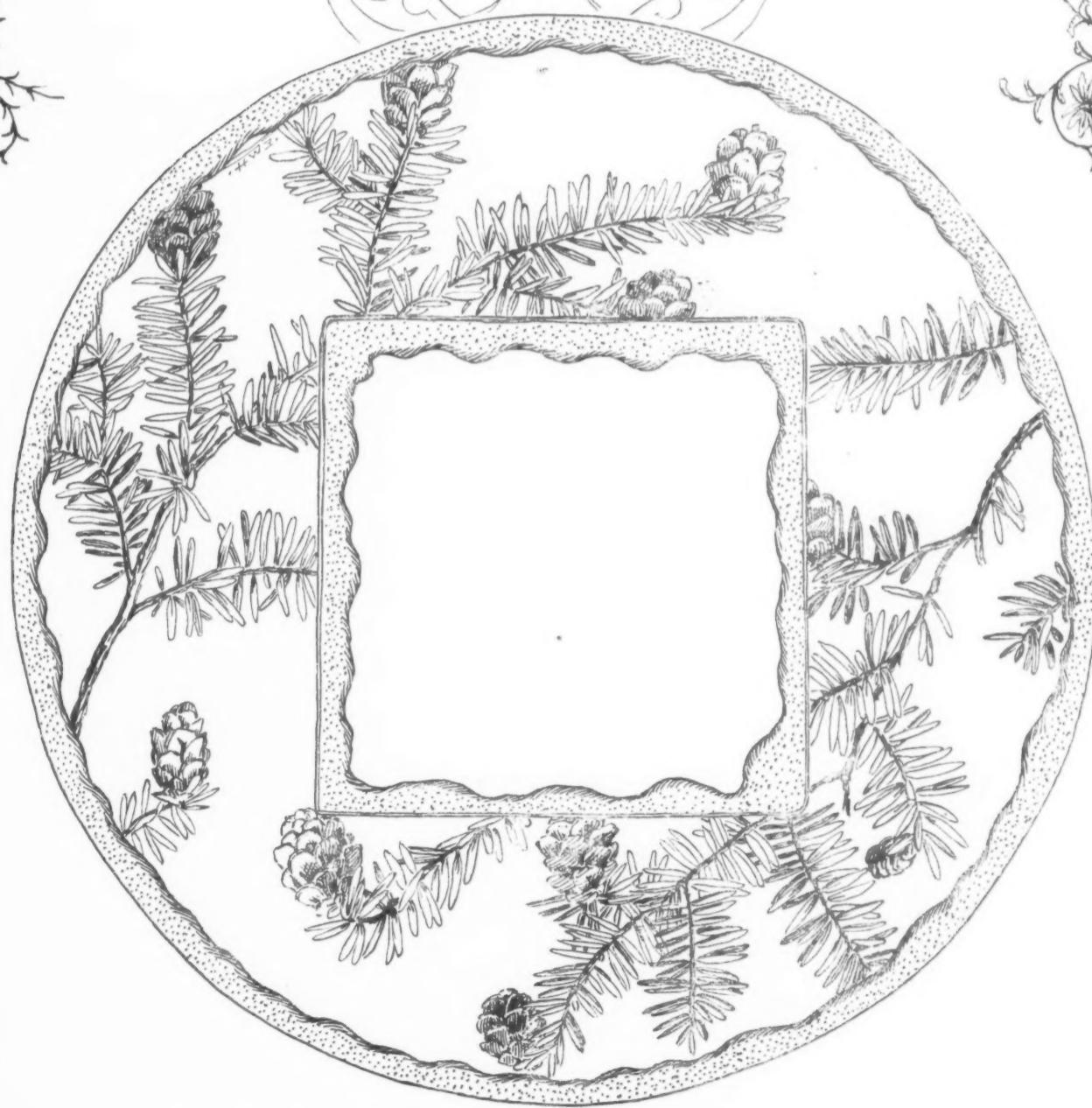
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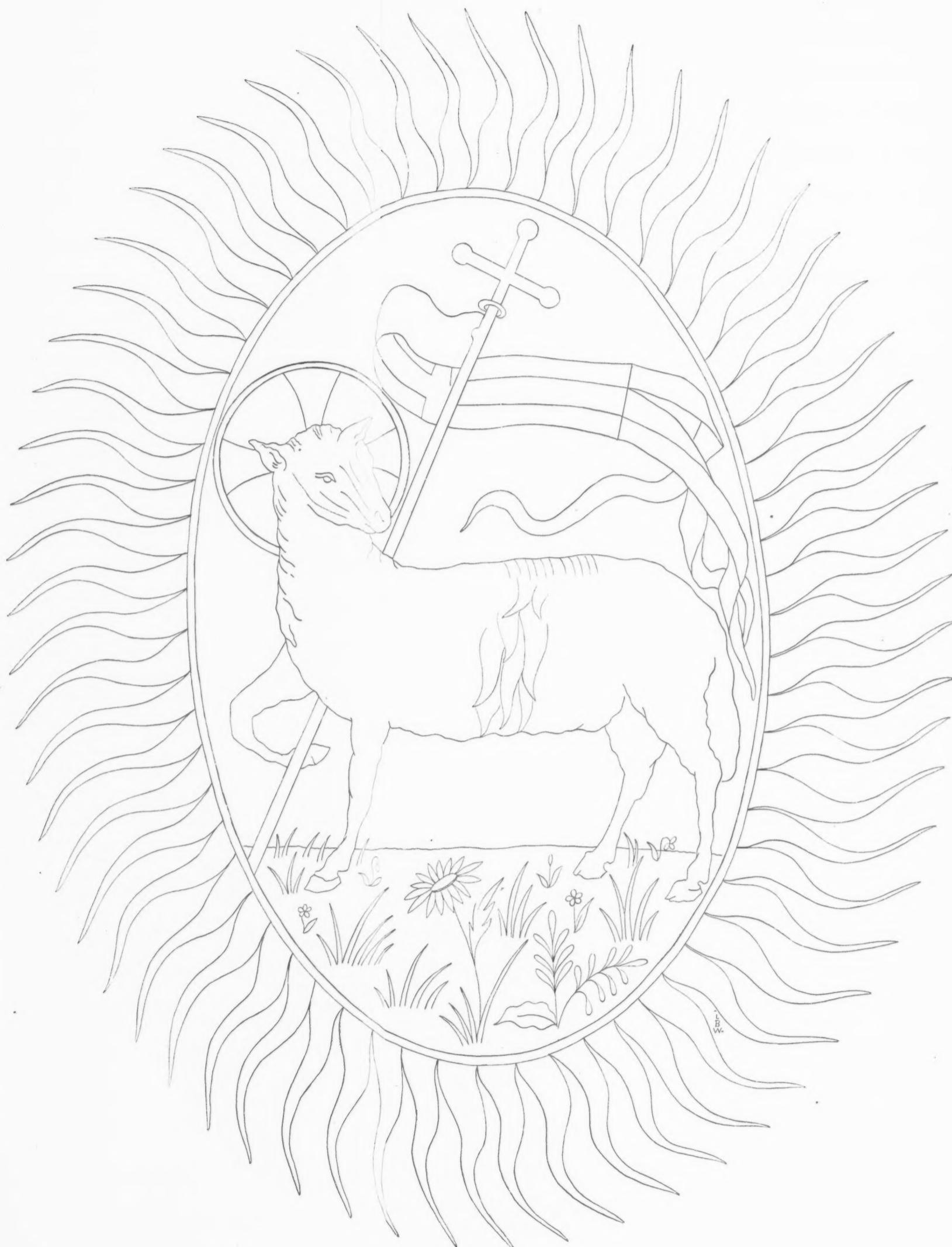
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